

S.M. Jackson, to A.Richardom.





AMERICAN CHUIR:

A COLLECTION OF

CHURCH MUSIC;

TO WHICH IS PREFIXED

JOHNSON'S NEW SYSTEM

FOR

Conducting Choirs and Teaching Singing Schools.

BY A. N. JOHNSON.

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1860.

This work is peculiarly entitled to the name of THE AMERICAN CHOIR, from the fact that its use will enable any church to sustain a perfect choir, with perfect ease.

Extract from an Address on Church Music, delivered in Hanover Church, and in the Third Baptist Church, Boston, October 7th and 9th, 1826, by LOWELL MASON.

"Mr. Mason assumes that Church Music is a divine institution. Its office is to animate and enliven the feelings of devotion. There is no religion in music, neither is there in eloquence, but each is capable of subserving a religious purpose. Music should be made a powerful auxiliary to the faithful preacher, but when badly conducted, it is a hindrance to devotion. But music, as conducted in many churches, is in a degraded state, and does not produce its legitimate effects. The principal reason for this fact is that its design is forgotten, and of course it is not cultivated as a religious exercise. It is given up to those who have no feelings of piety, and they attend to it as a mere amusement, so that the music of the church is often, like that of the theatre, only employed to give variety to the performances. The style of singing obliterates the solemn impressions which faithful preaching may have made, and in this service we incur, in a peculiar manner, the guilt of drawing nigh to God with our mouth, and honoring him with our lips, while our hearts are far from him.

The remedy for this deplorable state of church music is obvious. The church must take up the subject, the influence of piety must be brought to bear upon it, the object of its introduction must be understood, and Christians must cultivate music as a part of religious duty.

We pass over interesting remarks on the importance of cultivating musical talent, to the means which Mr. Mason suggests for reviving church music. He would have the singing performed by a select choir, well instructed and qualified, and not by the whole congregation. The church should take the lead in forming such a choir, and the excuses so often urged for a neglect of the duty are shown to be frivolous. He would not exclude all who are not pious, but in every choir there should be a prevailing influence of piety. Every choir should have a competent leader, if possible a pious man, at least a man of intelligence, taste, judgment and influence, and to him every member of the choir should be in strict subjection."—Boston Recorder and Telegraph, Nov. 17, 1826.

Every person who has made any considerable proficiency in vocal music, is perfectly aware that the doctrine of the above extract is true, and that it sets forth the only correct method of conducting the musical services of the sanctuary, viz: by a "select choir, well instructed and qualified, and not by the whole congregation." "The American Choir," besides turnishing the variety and quantity of music, usual in singing books of this description, contains a system for forming, training and sustaining a choir, which is so plain and definite, that by simply adopting it, and following its direction, every church can with ease have such a choir as the "extract" plainly shows every church ought to have.

Entered, according to Act of Congress, in the year 1858, by A. N. JOHNSON, in the Clerk's Office of the District Court for the Southern District of New-York.

STEREOTYPED BY A. B. KIDDER 6 SCHOOL STREET, BOSTON.

them. Do not have less than thirty. Have as many more as you can. Make it a sina qua non, that every member must attend the choir rehearsal. Do not accept the best singer in the county, as a member of your choir, unless he will attend the rehearsals regularly. The Fourth Department teaches that the better singer one is, the more need is there of his attending rehearsals, for such an one is much more likely to follow the impulses of his own mind, instead of implicitly carrying out the ideas of the Conductor, (upon which the whole effect of choir singing entirely depends,) than an inexperienced singer. Do not attach too much value to those singers who are usually denominated "independent" singers. They may excel in solo singing, but they are rarely valuable as choir singers, for reasons set forth in the Fourth Department. Do not suppose that age makes any difference with regard to ability to sing. Girls of twelve, thirteen or fourteen years old, make very valuable choir singers. It is of no consequence, either, how old a singer is. It is a mistake to suppose that the voice deteriorates with age. If properly used, it will grow better and better as the singer grows older, even up to fifty or sixty years of age. In short, in selecting a choir, simply be sure that each voice can sing in tune, and that each member is willing to comply with all the rules of this system. At each choir rehearsal, practice first, the tunes to be sung on the succeeding Sabbath. Never sing a tune in church which has not been thoroughly learned in the choir rehearsal. If your choir are inexperienced, let them learn the tunes by rote, at first. There is no objection to that. After they have learned the tunes, they will sing them just as perfectly as they would if they could read music ever so well. The ability to read music does not improve the quality of the singing. It only shortens the time necessary to learn the tunes and pieces. Whatever time is left, after preparing for the services of the coming Sabbath, devote to regular, methodical and systematic instruction of your choir, in the rules and precepts of this system. The shortest answer to the question contained in the title to this page, (" How to conduct a choir Second, Third and Fourth Departments,) must of necessity be a perfect choir. The sooner you can get them perfectly versed in all that the Four Departments teach, the sooner you will have a perfect choir. Do not, however, even make the attempt to conduct a choir upon this system without a regular weekly choir rehearsal, attended regularly by every member. You will make a ridiculous failure if you do. Let a part of each choir rehearsal be devoted to preparation for the following Sabbath, and a part to systematic instruction in the system, until every member of the choir thoroughly understands all its instructions. If you can now and then have an extra rehearsal for this latter purpose, so much the better. Never allow a stranger to sing with your choir on the Sabbath. Do not even ask the most distinguished professor let a cup of cold water given for his sake go unrewarded. of music, to either sing or play on the Sabbath. No one ever yet attained such pro-

Select from the congregation, not less than thirty ladies and gentlemen who can in ficiency in music, as to be able either to play or sing properly with a choir with sing in tune. No matter whether they know little or much about the science of whom they have not practiced. The Fourth Department teaches that choir singing music. If they can sing even Old Hundred in perfect tune, and are willing zeal- depends entirely, for the production of effect, upon every voice implicitly obeying ously to conform to the rules of this system, as fast as they learn them, gladly accept the Conductor. To have a good choir, then, it is simply necessary to have a good Conductor. It is a great mistake to suppose that a good singer, or a good player, must necessarily be a good conductor. By reference to the Fourth Department, it will be seen that neither the ability to sing or play, form any part of the qualifications of a conductor. He must be a man who can command the confidence and respect of the choir, (and better still, their esteem,) and be able to give orders, the execution of which will produce good effects. Perhaps the best way is for the church to appoint the conductor, and let the conductor appoint the choir. Every conductor must have his own original way of conducting. He will never succeed in causing the choir to produce life-like and impressive effects, if he merely imitates some other conductor. He must have his own way, and follow the dictates of his own mind, judgment, and feelings. Consequently a conductor would never succeed, if he was required to succeed another conductor, and do just as the previous conductor did. So it is doubtless the best way when a conductor leaves, to let the choir leave with him, and let the new conductor form a new choir upon his own peculiar method, of course permitting members of the old choir to join the new, if they wish to comply with the new conductor's regulations, which is a very different thing from requiring the new conductor to comply with the customs of the old choir. In appointing a conductor, churches should not seek a great singer, or a great player. Conducting is altogether a different trade from either singing or playing. A great singer or a great player may be also great conductors, and then again, they may understand no more of the art of conducting a choir than an infant. The efficiency of a choir, then, depends entirely upon the ability and zeal of the conductor, and to do his duty effectively he must have some motive. The motive might be money. Many churches are able and willing to pay competent conductors, and they certainly earn their money, if they do their duty efficiently. The motive might be love of music. Earth has few scenes of purer or more unalloyed enjoyment, than is found in the exercises of a perfect Church Choir, and a conductor who forms and sustains such a choir, upon Johnson's system,") would be, "instruct them in all the rules." A choir in will usually get his pay in musical enjoyment, as he goes along. The motive might which every member obeys every rule of the Four Departments, (or even of the be "for Jesus' sake." In few positions can a devotedly pious person do more good, than in worthily conducting a large choir, and using the silent and unseen, but powerful influence which he will have over his singers, to incline their steps to the ways which are ways of pleasantness, and the paths which are paths of peace. Every church contains such a person, could be but be sought out, and be induced to qualify himself, and every church contains voices, out of which such a conductor can form and sustain a perfect choir. Members of choirs must also have a motive for being willing to comply with the necessary requisitions. This motive might be enjoyment, and the conductor should leave no stone unturned, to make everything as pleasant to the choir as possible. This might also be "for the sake of Him" who will not even

THE WAY TO TEACH SINGING SCHOOLS UPON JOHNSON'S SYSTEM.

Before commencing to teach upon this system, the teacher should, by all means, [] the Third Department, and to place his voice implicitly under the direction of the read all Four Departments through, very carefully. The way to teach the system is so fully explained in the various notes and directions, that an experienced teacher will require no farther explanation. To an inexperienced teacher, perhaps the only remark which it is necessary to make here, is that this system is not to be studied as if the Four Departments constituted one study, but as if each was a separate study by itself. For example, in a grammar school, arithmetic forms one study, and the pupils study addition first, then subtraction, then multiplication, then division, &c. If this system should be regarded as constituting one study, the way to study it would be to study the First Department first, and after having perfectly learned that, to study the Second Department, and after having learned that, to study the Third Department, &c., but it must be distinctly understood that this is not the way to study it. The Four Departments must be considered and studied as four different studies, to be pursued at the same time. For example, in common schools the scholars study grammar, geography, arithmetic and writing, all at once. They do not go entirely through grammar before commencing geography, &c., but pursue those studies all at once. So should these Four Departments be studied all at once. Inexperienced teachers would doubtless be glad to be told exactly how much of one to study before another is introduced, and which one to introduce first, but it is impossible to give any such directions, because singing schools differ so much, that what would be the best course for one school might be anything but a good course for another school-Which department to introduce first, and how much of each to study at a time, must be left entirely to the judgment of the teacher. It would be equally impossible to print directions for common school teachers, telling them precisely how much of grammar, geography, arithmetic and writing, to study during each session of the school, or which one to introduce first. Taking the circumstances of his school into account, the teacher must judge what is the best course to pursue. One thing he certainly must do. He must teach his scholars all four studies, whatever the order in which he judges best to introduce them, for no scholar could pretend to have a good common school education, if entirely ignorant of either grammar, geography, arithmetic or writing. So the teacher of this system must teach his pupils to read music, as taught in the First Department, to manage his voice, as taught in the Sec-

Conductor, as taught in the Fourth Department, for no person could pretend to be a good singer, and be entirely ignorant of either of the Four Departments. The order in which he shall introduce them, and the time to be spent upon each, at each session of the school, must be left entirely at the discretion of the teacher. Think how a common school teacher would introduce and pursue grammar, geography, arithmetic and writing, regard the Four Departments of this system as four equally distinct studies to be pursued at the same time, and decide upon your course accordingly. It is perhaps hardly necessary to remark, that if a class wish to learn to read music, and do not wish to learn how to manage the voice, or how to obey the leader, they have only to study the First Department, and not attend to the others. If a class wish to learn to control the voice, manage the breath, control the registers, &c., and do not wish to learn to read music, to sing effectively, or to sing in chorus, they have only to study the Second Department, and not attend to the others. Each Department is a complete study in itself, and can be pursued independently of the others, (just as geography can be studied without studying anything else,) but no one can be a well educated singer who does not understand all Four Departments, any more than one can be considered a well educated person who does not understand all the common branches taught in common schools.

CONGREGATIONAL SINGING. If congregations sing at all, they should be confined to but very few tunes. Four in each metre is full enough. It matters little what the tunes are, or what style they are in. The only essential is that the congregation should know them perfectly. The four tunes given in each metre, under the head of Congregational Tunes, are as good as any, and are amply sufficient for any congregation. Congregational singing is at best a crude, rude method of singing the praises of the sanctuary. No solid argument can be adduced in its favor, based upon any of the rules of the art of singing. Indeed it is for the most part a direct violation of those rules. As God is certainly the author of the laws of singing, those who should undertake to prove that violating them all is the most acceptable method of singing in public worship, surely would undertake more than they could perform. Where there is a large choir, it might do to have the congregation join in ond Department, to use the powers, qualities and emotions of the voice, as taught in | one hymn in each service, but more than this cannot be recommended.

JOHNSON'S

PHYSIOLOGICAL SYSTEM

FOR

PRACTICING AND TEACHING VOCAL MUSIC.

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CAUTION. Authors and Publishers are cautioned against infringing the copyright of any part of this system. This caution would perhaps, be unnecessary, were it not that some of the systems published in this country, have been copied from German works, and consequently, could be republished with impunity. This system, on the contrary, is original with the author of this work, and is consequently protected, as a whole, and in all its parts, by the copyright. It has, moreover, been formed, from a long course of observations, and expensive experiments, extending through many years of experience, in teaching Singing Schools, conducting Choirs, and attending Musical Conventions. A knowledge of this fact, it is presumed, would protect it from infringements were there no copyright law.

The First Department of this system, teaches the meaning of the characters used musical tone, before they have been told how to make it, it follows, that the Second ing. For example, if they should wish to know why it is a half step from 3 to 4, and 7 to 8, they would be asking a question which belongs to the study of Musical Philosophy. A singer simply needs to know that it is so. It would not enable him to sing any better, to know why. The teacher should not make any explanations, or permit any questions to be asked, which do not belong to the study of singing. The time ordinarily devoted to a course of instruction in singing, is all needed to acquire a knowledge of singing, and the teacher should confine all the exercise and instructions strictly to singing, and not allow them to wander into any other Lesson XII, &c, &c. department of music. Take notice that the First Department only explains what tone each note represents. It does not tell the pupils how to make the tone. The Second Department does that. As it would not be wise, to ask the pupils to make a pupils to make the course of instruction occupies six weeks. The entire expense, including board, is about ond Department does that. As it would not be wise, to ask the pupils to make a twenty-five dollars.

in printed music, and imparts the ability to read them fluently. There are so few of Department must be studied before the First, or at least be kept so much in advance these characters, and it is so easy to understand them, that but little time is necessary of it, that the pupils will know how to hold the head, body, mouth, teeth, &c. in orto explain their meaning. To learn to read music fluently, it is simply necessary der to produce a musical tone, before they are required to produce the tones which to become so familiar with the characters used to represent musical tones, that the the notes represent. Nothing has been said about accent in the lessons. Many critics mind can comprehend their meaning, the instant the eye rests upon them. This hold there should be no fixed accent in vocal music, but that the accent should always familiarity can only be acquired by practice. The grand aim in studying the First be governed by the words. The teacher can do as he pleases about teaching it. Department, consequently, must be to practice exercises containing the different No directions are given in the lessons as to when the school shall be divided into four characters, to such an extent as to become perfectly familiar with them all, and able parts. Undoubtedly the best way would be, to delay the division until Lesson XVI to read them at a glance. The Lessons are so arranged that but one or two charlof the Second Department (page 61,) has been learned. Such tunes, however, as acters are explained in each lesson, while copious exercises are appended to each those on the 172d page, might be sung in four parts, at any time after the class are lesson, the practice of which is designed to render the pupils perfectly familiar with, sufficiently advanced to read the music, simply requesting half the ladies to sing the and able to read the characters explained in the lesson. The great aim of the Treble part, and half the Alto part, half the gentlemen the Tenor part, and half the Teacher, then, must be to have the exercises thoroughly practiced. This, and Base part, without reference to the suitableness of their voices for those parts. In this alone, will impart to the pupils the ability to read music. Do not waste time in learning the different keys, only one thing is necessary for a singer, and that is, that theorizing or philosophizing. Make the simple explanation required, in each lesson, he shall remember with certainty what each key is. It may aid the pupils in doing and immediately proceed to practicing the exercises. Do not waste time in giving this, to direct their attention to the fact that each sharp key is a fifth, and each flat the whys and wherefores of the different principles. If the pupils wish to learn the key a fourth distant from the key which precedes it. Every reference to the numreasons why music is written as it is, they must study Harmony, (i. e. the art of ber of an exercise, means an exercise in the lesson in which the reference is writing music,) not singing. Simply explain the subject matter of each lesson, in made, unless otherwise stated. In Lesson XI, it may be well to explain, that as few words as possible, and jealously devote every moment to practice that possible the sometimes triplets are written without the 3. The device of calling the sibly can be devoted to it, keeping in mind that if the pupils ever learn to read intermediate tones "sharp four," "flat three," &c, &c, supercedes the necessity of music at all, they will do it, by means of practicing to such an extent that they a singer's learning Modulation, and also makes it entirely unnecessary for a singer can comprehend the meaning of each character, the instant the eye rests upon it, and to know anything about the Minor Scale. Without any explanation at all, he will not by listening to essays upon musical theory, or by investigating musical philo- call the seventh sound of the minor scale sharp five, and will treat all the other tones, sophical problems. Every item of information which it is necessary for a Singer as if they were tones of the major scale. He will thus sing them correctly, and he to have, in regard to the different characters and ways of writing music, is printed could do no more, if he were to study the whole theory and philosophy of the minor in each lesson. If they ask for explanations of anything not explained in these scale. It is of some importance that learners should realize that a different key lessons, they will be asking for something which does not belong to the art of sing- does not make a different tune. This is well illustrated in lesson XIV. As a further illustration, No. 4 on page 19, and No. 5 on page 34 are alike, although expressed by different letters. After lesson XIX has been learned, any tunes in the Keys of C and G can be practiced, but before that lesson is reached, tunes can be introduced if desired, care being taken that the tune does not contain any characters. which have not been learned. For example, such a tune as Lawrence (page 172,) can be practiced, after Lesson VII has been learned,—Inman (page 171,) after Lesson VIII, — Gardner (page 170,) after Lesson X,—Powell (page 123,) after

JOHNSON'S SYSTEM,

FOR TEACHING AND PRACTICING VOCAL MUSIC.

THE FIRST DEPARTMENT.

THE ART OF READING MUSIC.

LESSON I.

The Scale is composed of Eight Musical Tones.

The tones of the scale are named one, Two, Three, Four, Five, Six, Seven, RIGHT.

The Italian syllables Do, Re, Mi, Fa, Sol, La, Si, Do, (Pronounced Doe, Ray, Me, Fah, Sole, Lah, See, Doe) are used in singing the scale.

LESSON II.

THE STAFF.

Fifth line, -		_	_		
Fourth line.	-	100	-	~	Fourth space. Third space.
Inira line, -	-		-		zaza a ppacoci
Second line,	-	-	-		First space,
Title lille, -	-				



Lines drawn perpendicularly across the staff, are called BARS.

The spaces between the bars are called MEASURES.

A note placed on a short line below the staff, (like the notes in the first measure of exercise "No. 1,") indicates that one must be sung.

A note placed immediately below the first line, (like the notes in the second measure of exercise "No. 1,") indicates that Two must be sung.

The short line on which the first note in exercise "No. 1" is written, is called the Added Line Below, (meaning that it is a line which is added to the staff, by being written below it.)

The space on which the notes in the second measure of Exercise "No. 1" are written, is called the Space Below, (meaning that it is the space immediately below the staff.)

No. 1.

How many bars are there in Exercise No. 1? How many measures? Upon what line are the notes in the first measure written? What tone of the scale do they indicate? Where are the notes in the second measure written? What tone of the scale do they indicate?

The teacher should ask similar questions, until the pupils perfectly understand the Exercise, and then let it be sung in tones of equal length, but without saying anything to the pupils about time. Similar questions may be asked about each of the Exercises, previous to singing them.

A note placed on the First Line, indicates that THREE must be sung.



A note placed on the First Space, indicates that Four must be sung. No. 3.



A note placed on the Second Line, indicates that FIVE must be sung. No. 4.

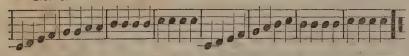


A note placed on the Second Space, indicates that six must be sung. No. 5.



A note placed on the Third Line, indicates that SEVEN must be sung.

A note placed on the Third Space, indicates that Eight must be sung. No. 6.

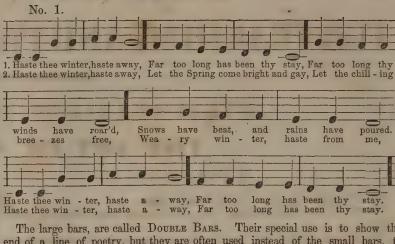


LESSON III.

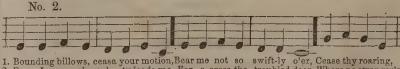
BEATING TIME, consists in making four EQUAL motions of the hand, — the first being made DOWNWARDS,— the second, towards the LEFT HAND,— the third, towards the RIGHT HAND, - and the fourth, UPWARD.

A WHOLE NOTE () represents a tone four beats long. A HALF NOTE () represents a tone two beats long.

A QUARTER NOTE () represents a tone one beat long.



The large bars, are called Double Bars. Their special use is to show the end of a line of poetry, but they are often used instead of the small bars, to render it easier to keep the place.



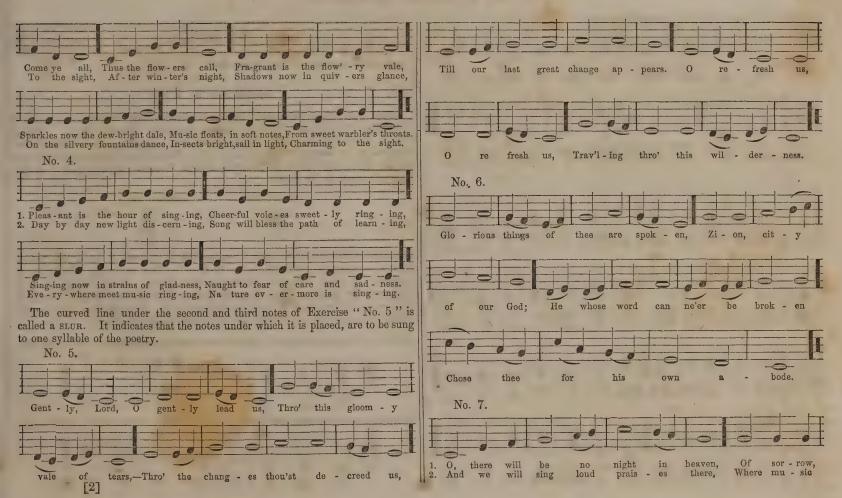
2. Far I go, where du-ty leads me, Far a-cross the troubled deep, Where no stranger's



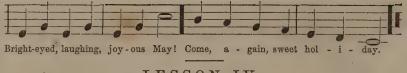
foam-ing o-cean, Cease thy roaring, foaming o-cean, I will tempt thy rage no more. ear can hear me. Where no stranger's ear can hear me, Where no eye for me shall weep.



1. Smiling May, Comes in play, Making all things fresh and gay, From the 2. As we stray, Breezes play, Thro' the fresh grove's rich ar - ray, All is

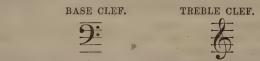






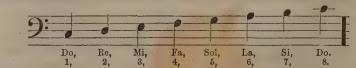
LESSON IV.

One is not always represented by a note written on the "Added line below." Sometimes it is indicated by a note written upon the "Second Space." When One is represented by a note on the Second Space, a character called a Base Cleff is placed at the commencement of the Staff. When One is represented by a note on the Added Line Below, a character called a Treble Cleff is placed at the commencement of the Staff.

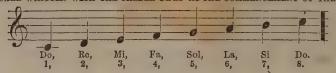


A note written upon the space above the fifth line, is said to be on the Space Above, meaning the space above the Staff. The first two notes in the fourth measure of exercise "No. 2." are on the space above. A note written a short line above the Staff, is said to be on the Added Line Above, meaning that it is a line added to the Staff, by being written above it. The last two notes in the fourth measure of exercise "No. 2." are on the added line above.

THE SCALE WRITTEN WITH THE BASE CLEF AT THE COMMENCEMENT OF THE STAFF.

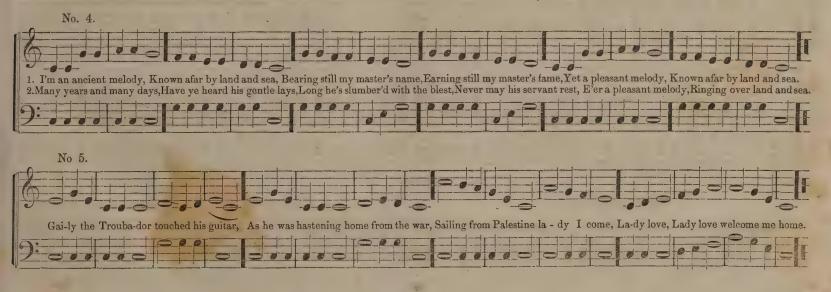


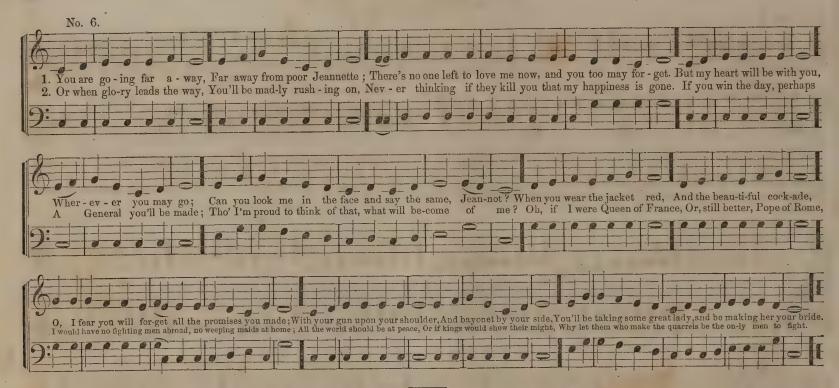
THE SCALE WRITTEN WITH THE TREBLE CLEF AT THE COMMENCEMENT OF THE STAFF.





A Brace indicates that the staves which it connects together are designed to be sung together, a part of the voices singing the tones which are represented upon one staff at the same time that the other part sing the tones which are represented upon the other staff. The two staves in Exercise "No. 4," are connected by a Brace, and, consequently, are designed to be sung at the same time, the ladies singing the part which has the Treble Clef at the commencement, at the same time that the gentlemen sing the part which has the Base Clef at the commencement.

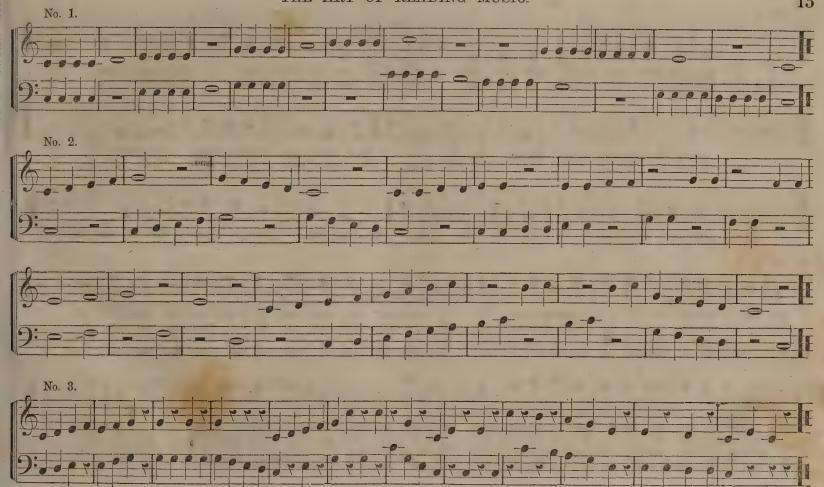




LESSON V.

A WHOLE REST.	A HALF REST.	A QUARTER REST.
		7

A WHOLE REST indicates that a portion of time, equal in length to a tone represented by a whole note, must be passed in silence. A HALF REST indicates that a portion of time, equal in length to a tone represented by a half note, must be passed in silence. A QUARTER REST indicates that a portion of time, equal in length to a tone represented by a quarter note, must be passed in silence.



Would give that poor boy's fea - tures To his mother's gaze once more.

As the still were breathing "There's light for us a - bove."

young and joy-ous creatures, One lamp from out your store

A smile her lips were wreathing, A smile of hope and love,















No 9. When meet a - gain? Meet ne'er will peace wreath her chain, Round us sev -2. When shall love free - ly flow, Pure as life's riv -When shall sweet friendship glow Change -less for er? Take us dear Sa - viour, May we all there u - nite, 3. Up to that world of light. Hap - pv er. Safe this dark vale hearts will ne'er re - pose from each blast that blows. In of Nev woes. no Where joys ce - les - tial thrill, Where bliss each heart shall fill, And fears of part - ing Nev - er! chill. no mu - sic swell, And time our joys dis - pel, Where kin - dred spir - its dwell, There may our Nev - er! No. 10. 1. When the day with rosy light, In the morning glad appears; And the dusky shades of night, Melt away in dewy tears; Up the sun-ny hills I roam, To bid good-morrow to the flowers; 2. Oh! 'tis sweet at early day, Then to climb the mountain side; Where the merry songsters' lay, Sweetly echoes far and wide, Morn may have its sunny glare, Eve, its twilight and its dew; And waken in their highland home. The minstrels of the bowers, Tra, la, la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, la, la, la, Night its soft and cool - ing air, But give me morning blue, Tra, la, la, &c.

LESSON VIII.

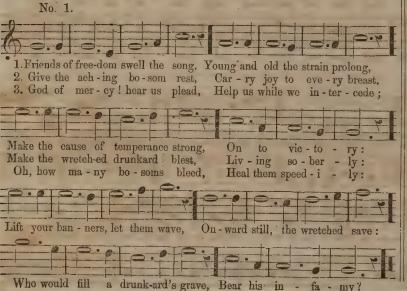
A DOTTED WHOLE NOTE.

A DOTTED HALF NOTE.

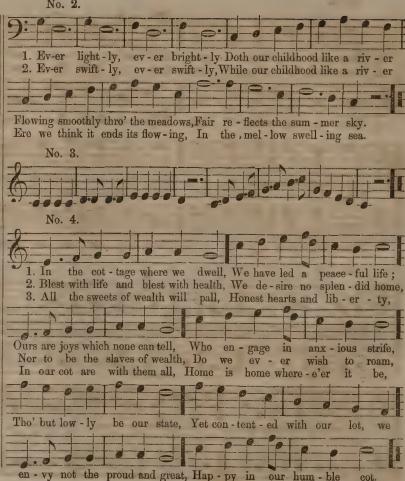
A DOTTED QUARTER NOTE.

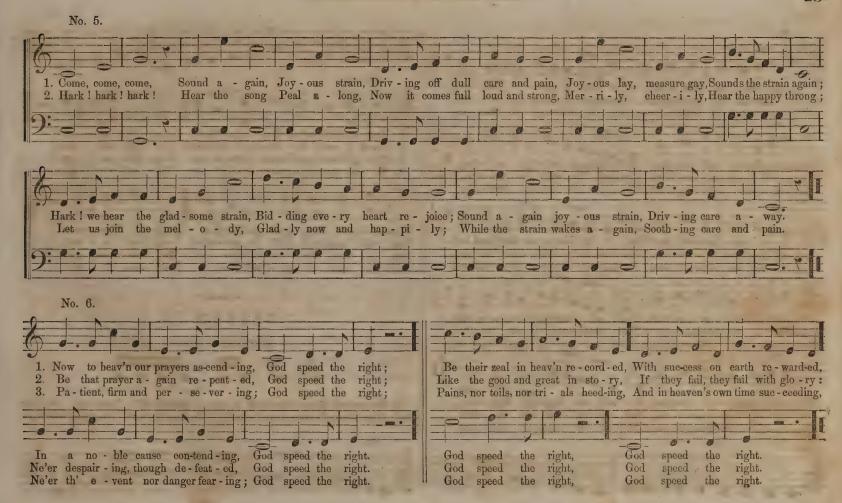
A DOTTED EIGHTH NOTE.

A note with a dot after it, represents a tone one half longer than the tone represented by the same note without the dot. Thus a DOTTED WHOLE NOTE, represents a tone six beats long, A DOTTED HALF NOTE, represents a tone three beats long, A Dotted Quarter Note, represents a tone a beat and a half long, and a Dotted Eighth Note, represents a tone three quarters of a beat long. A dot has the same effect upon a rest, as upon a note.



No. 2.









LESSON X.





LESSON XI.

A figure "3" placed under or over a group of three notes, indicates that the three notes are to be sung in the time of two. Three notes which are to be sung in the time of two, are called TRIPLETS.





LESSON XII.

Let the teacher sing some tone, and then a tone a whole step above it, and immediately afterwards let him sing the first tone again, and then a tone a half step above it. Let him explain to the class that the first two tones are said to be at the INTERVAL of a WHOLE STEP from each other, and that the last two tones are said to be at the interval of a HALF STEP from each other. Let him repeat the exercise, asking the question, "Were the two tones I then sung, at the interval of a whole or a half step from each other?" and continue repeating it until the class can readily distinguish the difference between a whole and a half step. Then let the Teacher sing two tones of considerably lower pitch than those first sung, and afterwards two of considerably higher pitch, requiring the pupils, as before, to tell which form the interval of a whole, and which of a half step. Finally, let him sing the two tones, in all parts of the compass of the voice, and continue repeating the exercise, until the pupils can readily tell whether any two tones, (whatever their pitch) are a whole or a half step apart.

After exercising thus, until the ability has been imparted to the ears of the pupils, to distinguish between the intervals of a whole and a half step, let the Teacher proceed to impart to their voices, the ability to readily sing tones which are a whole step, or a half step apart. This can be done by requiring them to sing a given tone, and then a tone a whole step above it, and immediately afterwards, the first tone again, and then a tone a half step above it,—continuing to repeat the exercise, in different parts of the compass of the voice, until they can readily sing tones, at either the interval of a whole or a half step from each other, whenever they are required. Let the tones be sung with the second sound of a, or with the syllable La, and not with the syllables of the scale.

Note. Perhaps no one item in the "Art of Reading Music," is of so much importance as the above exercise. If the pupils wish to learn to read music fluently, they should be willing to patiently continue repeating the exercise described above, until its object is attained.

Using the "second sound of a," or the syllable "La," require the pupils to sing one and two of the scale several times, and then require them to tell whether they are a whole or a half step apart. Pass through the scale in this way, and thus impart a knowledge of the Intervals of the Scale.

QUESTIONS. What is the Interval from one to two? From two to three? From three to four? From four to five? From five to six? From six to seven? From seven to fight? How many intervals of a Whole Step are there in the scale? How many of a Half Step? What tones of the scale are a Half Step apart.

As the Human Voice is able to sing tones which are a half step apart, it can sing a tone between each of the two tones of the scale that are a whole step apart.

Tones which come between the tones of the Scale are called Intermediate Tones.

There is an Intermediate Tone between one and Two. It is a half step above one, and a half step below Two. (Require the class to sing one and Two, and then the tone between them, using "a," or "La."

There is an Intermediate Tone between Two and THREE. It is a half step above Two, and a half step below THREE. (Require the class to sing Two and THREE, and then the tone between them.)

There is an Intermediate Tone between FOUR and FIVE. It is a half step above FOUR, and a half step below FIVE. (Require the class to sing FOUR and FIVE, and then the tone between them.)

There is an Intermediate Tone between five and six. It is a half step above five, and a half step below six. (Require the class to sing five and six, and then the tone between them.)

There is an Intermediate Tone between SIX and SEVEN. It is a half step above SIX, and a half step below SEVEN. (Require the class to sing SIX and SEVEN, and then the tone between them.)

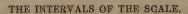
QUESTIONS. Which tones of the Scale have no Intermediate Tone between them? Why?

The Intermediate Tone is sometimes represented by a note placed on the line or space which belongs to the Tone of the scale below it, in which case, this character #, (called a Sharp,) is placed before the note, to indicate that it represents a tone a half step higher than the tone which belongs on that line or space.

The Intermediate Tone is sometimes represented by a note placed on the line or space which belongs to the Tone of the scale above it, in which case this character \flat (called a Flat,) is placed before the note, to indicate that it represents a tone, a half step lower than the tone which belongs on that line or space.

When the Intermediate Tone is represented by a note on the line or space belonging to the Tone of the scale below it, it is named after the Tone of the scale below it, with the word "Sharp" prefixed. Thus if the Intermediate Tone between one and two, is represented by a note on the line or space belonging to one, it is called Sharp One.

When the Intermediate Tone is represented by a note on the line or space belonging to the Tone of the scale above it, it is named after the Tone of the scale above it, with the word "flat" prefixed. Thus if the Intermediate Tone between one and two, is represented by a note on the line or space belonging to two, it is called Flat Two.









When the Intermediate Tone is represented by a note with a sharp before it, the syllable which is sung to the tone of the scale below it, with its termination changed to "ee," is sung to it. Thus as "Doe" is the syllable sung to one, "Dee," is the syllable to be sung to Sharp One. As "Ray," is the syllable sung to two, "Ree," is the syllable to be sung to Sharp Two. As "Fah" is the syllable sung to four, "Fee," is the syllable to be sung to Sharp Four. As "Sole" is the syllable sung to five, "See," is the syllable to be sung to Sharp Five. As "Lah" is the syllable sung to six, "Lee," is the syllable to be sung to Sharp Six.





LESSON XIII.

When the Intermediate Tone is represented by a note with a flat before it, the syllable which is sung to the Tone of the scale above it, with its termination changed to "ay" is sung to it. Thus as "See," is the syllable sung to seven, "Say," is the syllable sung to Flat Seven. As "Lah" is the syllable sung to six, "Lay," is the syllable sung to Flat Six. As "Sole" is the syllable sung to five, "Say," is the syllable sung to Flat Five. As "Mee" is the syllable sung to three, "May," is the syllable sung to Flat Three. As "Ray" is the syllable sung to two, and the termination of that syllable is already "ay," the same syllable is sung to Flat Two.





A "sharp" or "flat" affects all the notes written upon the line or space upon which it occurs, which come after it in the same measure.



This character "" called a "NATURAL," indicates that the note before which it is placed, is not affected by the sharp or flat.



If the last note of a measure is affected by a sharp or a flat, and the first note of the next measure is on the same line or space, it is also affected by the sharp or flat, and the influence of the sharp or flat, extends through the next measure, as if the character was written before the first note of the measure.



The design of making the influence of a sharp or flat extend as exemplified in exercises "Nos. 6, 7, and 9," is, of course, to save the composer the labor of writing the sharp or flat before every note affected by it. Composers sometimes do not avail themselves of this labor-saving arrangement, but write the character before every note which is to be affected by it.



LESSON XIV.

The tones of the Scale are sometimes named after the first seven letters of the alphabet, viz, A, B, C, D, E, F, G.

The first tone of the Scale is called "C," the second tone "D," &c. As there are but seven letters, the eighth tone of the Scale is called after the same letter that the first tone is named after, vix, "C."



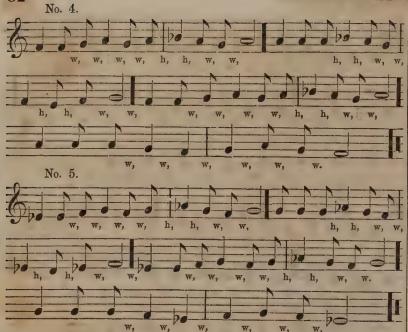
There is no Intermediate Tone between E and F, nor between B and C. When the Intermediate Tone is named by numerals, the word "sharp" or "flat," is placed before the name; thus Sharp One, Flat Three, &c.

When the Intermediate Tone is named by letters, the word "sharp" or "flat" is placed after the name; thus, C Sharp, E Flat, &c.

QUESTIONS. What letters can express Intermediate Tones by being called "sharp?" What letters cannot? What letters can express Intermediate Tones by being called "flat?" What letters cannot?

Sing exercises "Nos. 1, 2, 3, 4 and 5," with the syllable "La," or with "a." The tones in these exercises are either a whole or a half step distant from each other, those which are a whole step apart, being indicated by the letter "w," and those which are a half step apart, being indicated by the letter "h." Do not sing these exercises with the syllables of the scale, but with "La," carefully making the tones a whole, or a half step apart, as the letters "w" and "h" indicate.





It is the distances which the tones are from each other, which form a tune, and not any particular tones. For example, each of the exercises "Nos. 1, 2, 3, 4, and 5," forms the well known tune "Hamburg." The tones of the different exercises are different, but the tune produced by all the exercises is the same. The reason why each exercise produces the same tune, is because the distances or intervals between the tones, is the same in all the exercises. The letters "w" and "h," indicate the distances which the tones are from each other, and it will be noticed that these distances are alike in each of the five exercises.

The proper definition of the tune "Hamburg," is, that "it is a tune in which the second tone is the same as the first. The third tone is a whole step above the second. The fourth tone is a whole step above the third. The fifth tone is a whole step below the fourth. The sixth tone is a whole step above the || but precisely the same Scale, only formed by different letters.

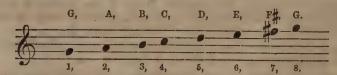
fifth. The seventh tone is a half step above the sixth. The eighth tone is a half step below the seventh. The ninth tone is a whole step below the eighth. The tenth tone is a whole step above the ninth," &c., &c.

Any Tones arranged at these distances from each other, will form the tune "Hamburg."

LESSON XV.

As the tune "Hamburg" was shown to be any series of tones which are placed at the specified distances from each other, so the "Scale," is any series of eight tones, "in which the distance from the first tone to the second is a whole step,from the second tone to the third is a whole step, - from the third tone to the fourth is a half step, - from the fourth tone to the fifth is a whole step, - from the fifth tone to the sixth is a whole step, - from the sixth tone to the seventh is a whole step, - and from the seventh tone to the eighth is a half step."

That is, the Scale is not the particular series of letters, "C, D, E, F, G, A, B, C," only, but ANY series of eight letters, which are so arranged that the distances between them will be "whole step," "whole step," "half step," "whole step," "whole step," "whole step," "half step."



In the above example, eight letters are arranged, so that it is a whole step from the first to the second, - a whole step from the second to the third, - a half step from the third to the fourth, - a whole step from the fourth to the fifth, - a whole step from the fifth to the sixth, - a whole step from the sixth to the seventh, and a half step from the seventh to the eighth.

As any series of eight letters, arranged at these distances from each other, forms the Scale, the above example represents the Scale, commencing on G.

Notice that it is not a different Scale, from the Scale commencing on C,

In Lesson XIV, the tune Hamburg commences on C, in Exercise "No. 1," and commences on G, in Exercise "No. 3." They are not different "Hamburgs" however, but precisely the same "Hamburg," only formed by different letters.

Carefully notice that it is the distances between the letters, which form the tune, and not the letters themselves. If the distances between two series of letters are the same, both series of letters will form the same tune, however much the letters themselves may differ.

The Scale is said to be in the Key of the letter on which it commences. Thus, if the Scale commences on C, it is said to be in the "Key of C,"—if it commences on G, it is said to be in the Key of G," &c. That is, the expression "Key of C," means that a series of letters is taken to form the Scale, commencing with C,—"Key of G," means that a series of letters is taken to form the scale, commencing with G, &c.

THE SCALE IN THE KEY OF G.

1, 2, 3, 4, 5, 6, 7, 8. G, A, B, C, D, E, F sharp, G. Do, Re, Mi, Fa, Sol, La, Si, Do.

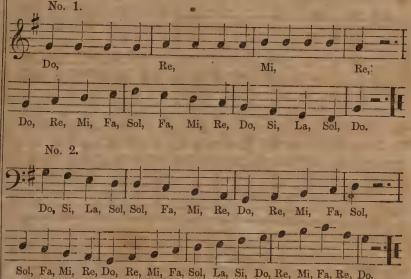
It must be constantly borne in mind, that the Scale is not any particular series of tones, but simply a particular series of distances or intervals. To form this required series of intervals, when the Scale commences on G, it is necessary to substitute "F sharp" for "F," because the interval between "E" and "F" is only a half step, and if "F sharp" was not used instead of "F," it would make the Interval between six and seven a half step, and between seven and eight a whole step. Substituting "F sharp" in place of "F," causes the intervals to come in the required places to form the Scale.

In the Key of G, "F sharp" must always be used instead of "F." In other words the letter "F" can never be used in the Key of G, but "F sharp" must always be used in its place. To save the labor of writing a sharp before every note which occurs on "F," in a tune written in the Key of G, a sharp is placed on the line which indicates "F," at the commencement of the tune. A sharp so placed is said to form the signature of the Key of G.

The Signature of the Key of G, with the Treble Clef.

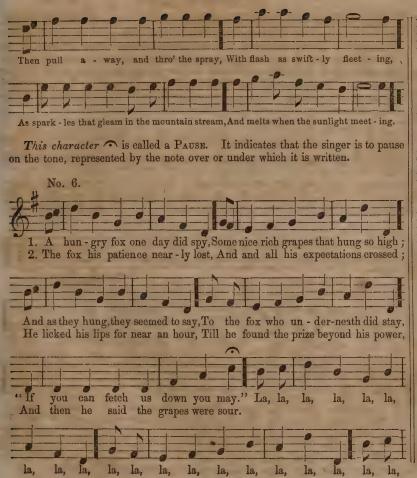
The Signature of the Key of G, with the Base Clef.

When the Treble Clef is at the commencement, the fifth line is "F." When the Base Clef is at the commencement, the fourth line is "F." When a tune is in the Key of G, a sharp is placed on the fifth line close to the Treble Clef, and on the fourth line close to the Base Clef. It denotes that "F sharp" is indicated by every note written on those lines throughout the tune. It also forms the sign or signature of the Key of G, so that all tunes having one sharp written immediately after the Clef, are known to be in the Key of G, and ONE SHARP, is consequently said to be the sign, by which the Key of G, may be known,— or in other words, "one sharp" is the signature of the Key of G.



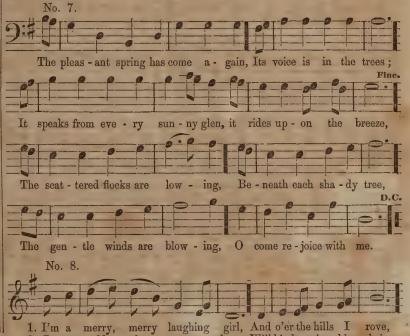
Note. Learners sometimes get the idea that they have got to learn a new series of tones every time they learn a new Key. Although of not much practical importance, it may be well to remind them that they have got no new tones to learn, i, e, the voice will not be required to produce any tone which it has not already produced. Learning to read music in the different Keys, is an exercise for the eye, and not for the throat. The eye has got to learn to read the notes in the different Keys, but the voice has got nothing new to do. It has only got to sing one, two, three, four, five, six, seven and eight, as in all previous exercises.







"D.C." Is an abbreviation for the Italian words "Da Capo," which mean begin again and close at the word "Fine."



ty - rant love, Will bind me in his chains, 2. I am told the

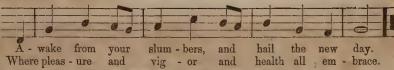
LESSON XVI.

Sometimes only three different motions of the hand are made in beating time, viz, - the first motion Downwards, - the second motion towards the Left Hand, and the third motion, UPWARDS .- This is called beating TRIPLE TIME. When four different motions of the hand are made, it is called beating QUADRUPLE TIME. Measures which require three different motions of the hand, are called TRIPLE MEASURES. Measures which require four different motions of the hand, are called QUADRUPLE MEASURES. Triple Measures are indicated by a figure 3, and Quadruple Measures by a figure 4, placed immediately after the Clef. 11 No. 1.

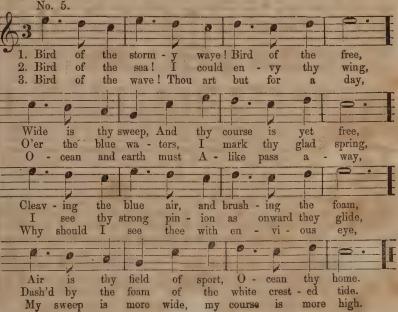


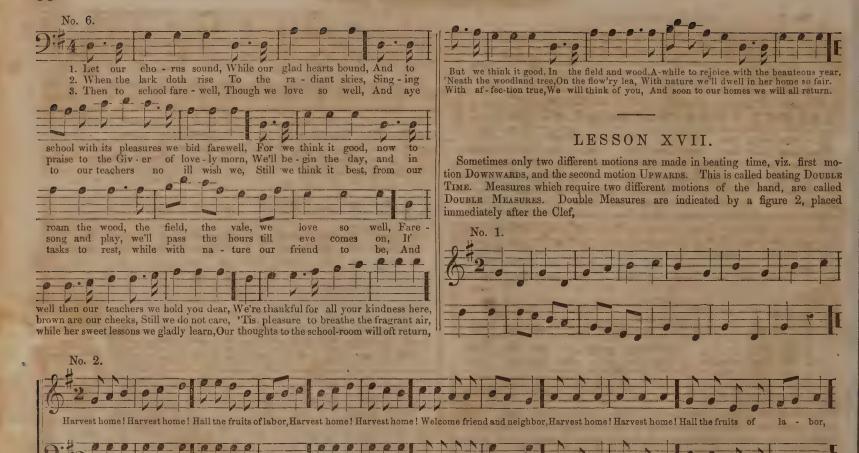






As the intervals of the Scale, come in the required order, without the intervention of sharps or flats, when the Scale commences on C, no sharp or flat is placed at the commencement, when the tune is in the Key of C. When neither sharp or flat are placed at the commencement of a tune, the signature is said to be NATURAL. The signature of the Key of C, therefore is "natural." This is a mere technical term, implying that neither a sharp nor flat is in the signature. It does not by any means imply that it is any more "natural" to sing in the Key of C, than in any other Key.







Sometimes six different motions are made in beating time, viz. The first motion Downwards, (allowing the hand to fall half way.) The second motion Downwards, (allowing the hand to fall the rest of the way.) The third motion, towards the Left Hand. The fourth motion towards the Right Hand. The fifth motion, Upwards, (allowing the hand to rise half way.) The sixth motion, Upwards, (allowing the hand to rise the rest of the way.) This is called beating Sextuple Time. Measures which require six different motions of the hand, are called Sextuple Measures. Sextuple Measures are indicated by a figure 6, placed immediately after the Clef.



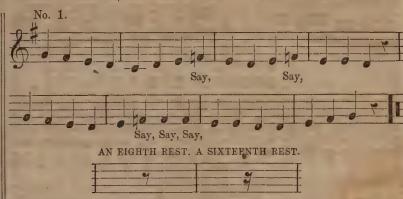
Practice "Rogers," page 123,- "Ray," page 124,- and "Kent," page 129.

LESSON XVIII.

A sharp, or flat, or natural, when placed before a note, is called an Acci-DENTAL, to distinguish it from the characters in the signature.

When a letter which is made sharp in the signature, is made natural by an accidental, the note with the natural before it, indicates an Intermediate Tone, represented by a flat. For example, in the key of G, F sharp is seven of the scale. If in a tune in the key of G, F natural should be written, it would indicate a tone a half step lower than seven, or Flat Seven.

NOTE. Perhaps the expression used above, will best convey the idea, to the mind of the learner, but it is not strictly proper, inasmuch as a letter cannot be made sharp. The real truth is, that a sharped letter is substituted for the natural letter.



An Eighth Rest, indicates that a portion of time, equal in length to that occupied in singing an eighth note, must be passed in silence.

A SIXTEENTH REST, indicates that a portion of time, equal in length to that occupied in singing a sixteenth note, must be passed in silence.

Dots placed one over the other upon the spaces, form a Repeat. A Repeat indicates that the passage between the repeats, must be sung twice, before the succeeding passage is sung. If there is but one repeat, it denotes that the passage from the commencement of the piece, must be sung twice, before the succeeding passage is sung.

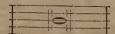




LESSON XIX.

In all the exercises which have been sung thus far, a Quarter Note has represented a tone one beat long. Each of the other notes may represent a tone one beat long. Two figures are usually placed immediately after the clef,— the upper one indicating how many beats there are in each measure, and the lower figure indicating the kind of a note which is one beat long.

A DOUBLE NOTE.



A Double Note, represents a tone twice as long as that represented by a Whole Note.



' NOTE. In exercise No.1, the upper figure is" 2," consequently there are two beats in each measure. The lower figure is "1," consequently a whole note is one beat long, two half notes must be sung to one beat, four quarter notes must be sung to each beat, and a double note will be two beats long.

No. 2.



Note. In exercise No. 2, the upper figure is "3," consequently there are three beats in each measure. The lower figure is "2," consequently a half note is one beat long, two quarter notes must be sung to one beat, four eighth notes must be sung to one beat, a whole note will be two beats long, and a dotted whole note will be three beats long.



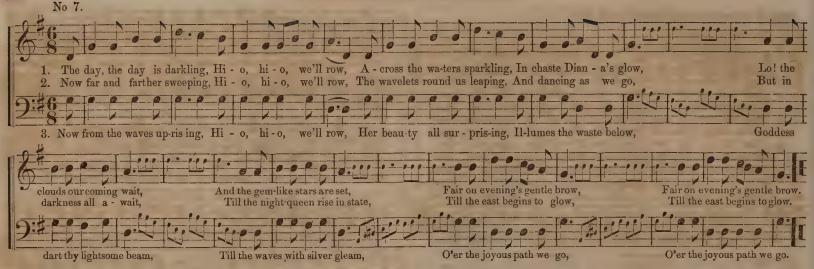
Note. In exercise No. 3, the upper figure is "4," consequently there are four beats in each measure. The lower figure is "8," consequently an eighth note is one beat long, two sixteenth notes must be sung to one beat, four thirty-second notes must be sung to one beat. a quarter note will be two beats long, and a half note will be four beats long.

Practice, "Morton," page 124, "Macedon," page 127, and "Bishop," page 84.

When but one figure is placed at the commencement of a tune, (as in the exercises in the lessons previous to lesson XVIII.) the figure indicates the number of beats in each measure, making it necessary to decide what note is one beat long, by an examination of the measures. It is, however, always perfectly easy to decide both how many beats there are in each measure, and what kind of a note is one beat long, by observing the notes in two or three of the first measures of a tune, and, sometimes, both figures are omitted, making it necessary to ascertain both how many beats there are in each measure, and what kind of mote is one beat long, by an examination of the measures, (See the tunes on page 170.)

When tunes in Sextuple Time, are to be sung rapidly, it is almost impossible to make six beats to each measure. In such cases it is customary to make but two beats.beating double time, and singing the notes in the first half of each measure to the downward beat, and the notes in the last half of each measure to the upward beat.

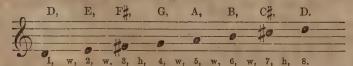




NOTE. Any of the tunes and anthems in the book, which are in the Key of C, or which are in the Key of G, can now be practiced.

LESSON XX.

To form the Scale, commencing with D, (i, e, to commence with D, and have it a whole step from one to two, a whole step from two to three, a half step from three to four, a whole step from four to five, a whole step from five to six, a whole step from six to seven, and a half step from seven to eight,) it is necessary to substitute F Sharp and C Sharp, for F and C.



When the tune is written in the Key of D, every F and every C, in the tune must be sharp, consequently a sharp is written in the signature on the line, on

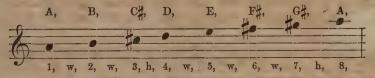
which F is written, and on the space on which C is written. Every tune in the Key of D, will therefore have Two Sharps written immediately after the Clefs, and Two Sharps, is the signature of the Key of D.



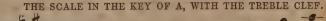


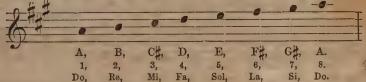
LESSON XXI.

To form the scale, commencing with A, (i. e. to commence with A, and have it a Whole Step from one to two, a Whole Step from two to three, a Half Step from three to four, a Whole Step from four to five, a Whole Step from five to six, a Whole Step from six to seven, and a Half Step from seven to eight,) it is necessary to substitute F Sharp, C Sharp, and G Sharp, for F, C, and G.

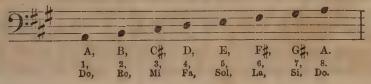


When a tune is written in the key of A, every F, every C, and every G in the tune must be sharp, consequently a sharp is written in the signature, on each of the lines and spaces on which F, C and G are written. Every tune in the key of A will therefore have three sharps written immediately after the clefs, and Three Sharps is the signature of the Key of A.





THE SCALE IN THE KEY OF A, WITH THE BASE CLEF.





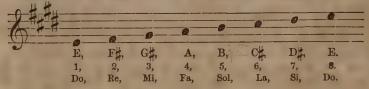
LESSON XXII.

To form the Scale, commencing with E, (i. e. to commence with E, and have it a whole step from one to two, a whole step from two to three, a half step from three to four, a whole step from four to five, a whole step from five to six, a whole step from six to seven, and a half step from seven to eight, it is necessary to substitute F Sharp, C Sharp, G Sharp, and D Sharp, for F, C, G and D.



When the tune is written in the Key of E, every F every C, every G, and every D in the tune must be sharp, consequently a sharp is written in the signature on each of the lines and spaces on which F, C, G, and D are written. Every tune in the Key of E, will therefore have Four Sharps written immediately after the Clefs, and Four Sharps, is the signature of the Key of E.

THE SCALE IN THE KEY OF E, WITH THE TREBLE CLEF.



THE SCALE IN THE KEY OF E, WITH THE BASE CLEF.

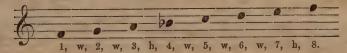




LESSON XXIII.

When a letter which is made flat in the signature, is made natural by an accidental, the note with the natural before it, indicates an Intermediate Tone. represented by a sharp. For example, in the Key of F, B flat is four of the scale. If in a tune in the Key of F, B natural should be written, it would indicate a tone a half step higher than four, or Sharp Four.

To form the scale commencing with F, (i. e. to commence with F, and have it a whole step from one to two, a whole step from two to three, a half step from three to four, a whole step from four to five, a whole step from five to six, a whole step from six to seven, and a half step from seven to eight,) it is necessary to substitute to B Flat for B.

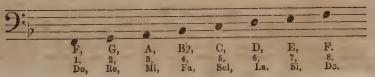


When a tune is written in the Key of F, every B in the tune must be flat, consequently a flat is written in the signature, on the line on which B is written. Every tune in the Key of F, therefore, will have one flat written immediately after the clef, and one flat is the signature of the Key of F.

THE SCALE IN THE KEY OF F, WITH THE TREBLE CLEF.



THE SCALE IN THE KEY OF F, WITH THE BASE CLEF.





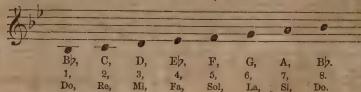
LESSON XXIV.

To form the Scale, commencing with B flat, (i. e. to commence with B flat, and have it a whole step from one to two, a whole step from two to three, a half step from three to four, a whole step from four to five, a whole step from five to six, a whole step from six to seven, and a half step from seven to eight,) it is necessary to substitute B Flat and E Flat, for B and E.



When a tune is written in the Key of B flat, every B and every E, in the tune must be flat, consequently a flat is written in the signature on the lines and spaces on which B and E are written. Every tune in the Key of B flat, therefore will have two flats written immediately after the Clefs, and two flats is the signature of the Key of B Flat.

THE SCALE IN THE KEY OF B FLAT, WITH THE TREBLE CLEF.



THE SCALE IN THE KEY OF B FLAT, WITH THE BASE CLEF.

			-6		-0-	<u> </u>	-6-		
252									
	Bb,	C,	D,	E5,	F.	G.	Α,	B2.	
	1,	2,	3,	4,	5,	6,	7,	8	
	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.	

Note, In the key of B flat, Treble clef, the syllables come on the same lines and spaces, that they do in the key of D. Base clef. Whoever has learned to read the syllables, from the base clef in the Key of D, is already familiar with their places on the Treble clef, in the Key of B Flat. In the Key of B Flat, Base clef, the syllables come on the same lines and spaces that they do in the Key of G, treble clef, whoever has learned to read the syllables from the treble clef, in the Key of G, is already familiar with their places on the base clef, in the Key of B flat.

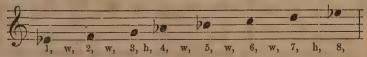




Any tunes and anthems in the book, that are in the key of B flat, can now be practised.

LESSON XXV.

To form the scale, commencing from E flat (i. e. to commence with E flat, and have it a Whole Step from one to two, a Whole Step from two to three, a Half Step from three to four, a Whole Step from four to five, a Whole Step from five to six, a Whole Step from six to seven, and a Half Step from seven to eight,) it is necessary to substitute B Flat, E Flat, and A Flat, for B, E, and A.

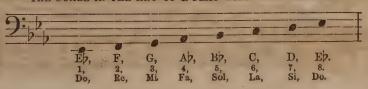


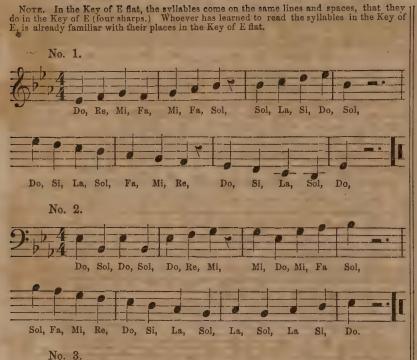
When a tune is written in the key of E flat, every B, E, and A, in the tune must be flat, consequently a flat is written in the signature, on the lines and spaces on which B, E and A are written. Every tune in the Key of E flat, therefore, will have three flats written immediately after the clefs, and Three Flats is the signature of the Key of E Flat.

THE SCALE IN THE KEY OF E FLAT WITH THE TREBLE CLEF.



THE SCALE IN THE KEY OF E FLAT WITH THE BASE CLEF.





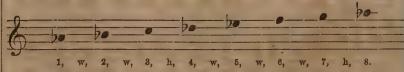
Fee.



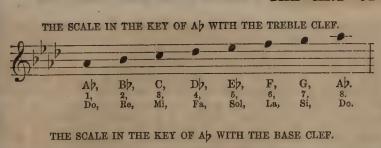
Any tunes and anthems in the book that are in the Key of E flat can now be practiced.

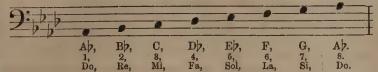
LESSON XXVI.

To form the Scale commencing from A flat (i, e, to commence with A flat, and have it a Whole Step from one to two, a Whole Step from two to three, a Half Step from three to four, a Whole Step from four to five, a Whole Step from five to six, a Whole Step from six to seven, and a Half Step from seven to fight, it is necessary to substitute B Flat, E Flat, A Flat and D Flat for B, E, A and D.



When a tune is written in the Key of A flat, every B, E, A, and D in the tune must be flat, consequently a flat is written in the signature on each of the lines and spaces on which B, E, A and D are written. Every tune in the Key of A flat therefore, will have four flats written immediately after the clefs, and four flats is the signature of the Key of A flat.





Note. In the Key of A flat, the syllables come on the same lines and spaces that they do in the Key of A (three sharps.) Whoever has learned to read the syllables in the Key of A, is already familiar with their places in the Key of A flat.



[7]



END OF THE FIRST DEPARTMENT.

The Teacher must notice that the Second Department teaches how to make Sing- || would have to learn every piece by rote, it would take him much longer to learn a ing tones. No one can know how to sing, who does not know how to produce singing tones according to rule. Those who sing without knowing in what position those organs which produce the singing tones must be placed, in order to produce each respective tone, do not know how to sing. They make the singing tones by guess, not from an intelligent knowledge of the position which the vocal organs must take to produce each and every tone. Such a singer may chance to get some of the tones right, but there can be no certainty that he will. If the Teacher, therefore, does not teach his pupils the Second Department, he certainly does not teach them how to sing, but leaves them to guess at the way. The manner in which the Second and Third Departments should be introduced, is, perhaps, made sufficiently plain on page four. They differ from the First Department in this respect, that while the lessons of the First Department should be studied in exactly the order in which they are placed, it is of no consequence which lesson of the Second and Third Departments is studied first. The Second Departments teaches three subjects, viz: the Position in which the Body and Head must be held while singing,—the Position in which the mouth must be placed in order to articulate the different letters of the Alphabet in Singing,—and the Way to manage the Breath. The Second Department asserts, that if the pupil learns how to do these three things he will know how to sing. That is, he will know how to produce pure Singing Tones, which ability can alone constitute a person a singer. It makes no difference which of these three subjects are taught first. Perhaps a little upon each of the three subjects might be introduced in the same lesson. The Third Department also teaches three subjects, viz: The Powers of Voice, - the Qualities of Voice, - and the use of the Emotions. The Third Department asserts, that if the pupil learns how to use the Powers of Voice, the Qualities of Voice, and the Emotions, he will know how to sing effectively. It is immaterial which of the three subjects which constitute the Third Department is taught first. A little of each might be taught in the same lesson. The Teacher should reflect that the Second and Third Departments teach the whole art of singing. Whoever can do what these two Departments teach, is a perfect singer! Whoever is ignorant of any of the subjects which these two Departments teach, is not a perfect singer! whoever knows nothing about the subjects which these two Departments teach, does not know how to sing at all. If he sings at all, he sings by guess work, and not from an intelligent knowledge of the way to sing. The Art of Reading Music, has strictly speaking, nothing to do with the Art of Singing. It is altogether a separate study from the Art of Singing. It is no more a part of the Art of Singing, than it is of the Art of Playing the Piano, the Violin, or any other instrument. The best definition of the Art of Reading Music, is, that it is an art which shortens the time necessary to learn a piece of music. A person who can do all that the Second and Third Departments teach, can sing any piece perfectly, though so entirely ignorant of the Art of Reading Music, as not to know one note from another, but, as he | by every one who wishes to be a good singer.

piece, than it would if he knew how to Read Music. The ability to Read Music, would not improve the quality of his singing, one mite, but it would shorten the time necessary to learn a piece. The same would be true of a piano forte player. If he understood fingering (&c.) perfectly, he could play any piece perfectly, though entirely ignorant of the notes. A knowledge of the Art of Reading Music, would enable him to learn a piece in less time than he could learn it if ignorant of that art, but it would not improve the quality of his playing in the least. From these remarks, the teacher can estimate the value of the Second and Third Departments, and can realize that if he does not teach them, he does not teach the Art of Singing at all! How to teach them, must be left to his own judgment, but teach them he should by all means. Perhaps, to introduce the different subjects, which compose these two Departments, little by little, as the pupils are practicing the lessons of the First Department, would be as effectual a way as any. The pupils should be impressed with the truth that the ability to sing, consists in careful attention to little things, each of which in itself, is apparently of little or no importance. There is no great thing to be acquired. The whole art consists of careful attention to little things. It has been supposed that the Second Department could not be taught in classes, but that each pupil must have private instruction. Requiring each pupil to practice before a looking glass, obviates all difficulty in acquiring the positions of the mouth, &c. It may be doubted whether a pupil could have a better private instructor, than himself before a looking glass, after he has been taught the rules to be observed. The instructions of the Second Department are written with sole reference to instructing Singing Schools and Choirs. They do not profess to go into the minutia which would form the proper subject matter of an instruction book in the Cultivation of the Voice.

DIRECTIONS FOR TEACHING THE FOURTH DEPARTMENT.

The design of the Fourth Department is to impart to singers the ability to obey the orders of the Conductor. No one can be a good chorus singer who cannot infallibly obey every direction the Conductor gives. No singer is properly taught how to sing in chorus, who is not taught the habit of invariably obeying every order the instant it is given. Perhaps the best way to teach the Fourth Department in a Singing School is, for the teacher to give all directions in the military style, required by the rules of the Fourth Department. When the scholars are required to come to order, to find the page, to commence singing, or whatever else they are require to do, the teacher should give the order according to rule, and require instantaneous obedience from every member of the school, imparting to the scholars the idea that this habit of perfect, precise, and prompt obedience, is an art which must be acquired

THE SECOND DEPARTMENT.

THE ART OF SINGING.

The "ABILITY TO SING" consists in the ability, so to control the breath, mouth, and all those organs and nerves which affect the voice, as to be able, at will, TO PRODUCE PURE SINGING TONES, free from harshness, huskiness, shrillness, and every other impurity, and in perfect tune.

NOTE. Whatever else the student learns, if he does not learn how to control his vocal organs according to rule, HE DOES NOT LEARN HOW TO SING. Whatever else in music, one can do, if he does not know how to produce pure tones, HE DOES NOT KNOW HOW TO SING.

To learn how to produce pure singing tones, it is necessary to learn,—

1st-In what position to SIT or STAND while singing;

2d—In what positions to place the mouth while singing the different letters of the Alphabet; and,

3d—How to manage the BREATH.

LESSON I.

THE POSITION IN WHICH TO SIT OR STAND WHILE SINGING.

RULE I. While singing, the Singer must sit or stand ERECT, with the spinal column curved inwards, the shoulders kept back and down, and the body facing in front.

RULE II. The Head must not incline to one side nor forwards, but must be kept erect, facing in front.

RULE III. When singing from a book, the book must not be held in the lap, but must be placed, or held at such an elevation, as will allow it to be seen, while the head and body are in the position required by Rules I and II.

Rule IV. Two persons must not sing from one book, but each singer must have a book to himself, because it is impossible to retain the position required in Rules I and II, if two persons sing from one book.

RULE V. While singing, every member and nerve of the body must be perfectly motionless, except those organs which produce the singing tone.

Rule VI. Every nerve in the face, head and body, must be relaxed, and in a state of perfect rest, while singing, except those nerves which move the vocal organs.

Rule VII. The position of the body, head, and nerves, required by these rules, must be preserved by the Singer only while he is actually singing. As soon as he ceases to sing, he must take some other position.

DIRECTION. Sing the following hymn, carefully observing each and all of the above rules:

1 From Greenland's icy mountains,
From India's coral strand,
Where Afric's sunny fountains
Roll down their golden sand;
From many an ancient river,
From many a palmy plain,
They call us to deliver
Their land from error's chain.

2 What though the spicy breezes
Blow soft o'er Ceylon's isle—
Though every prospect pleases,
And only man is vile?
In vain, with lavish kindness,
The gifts of God are strown;
The heathen, in his blindness,
Bows down to wood and stone.

3 Shall we, whose souls are lighted By wisdom from on high, Shall we to man benighted The lamp of life deny? Salvation!—oh, salvation! The joyful sound proclaim, Till earth's remotest nation Has learnt Messiah's name.

4 Waft—waft, ye winds, his story; And you, ye waters, roll, Till, like a sea of glory, It spreads from pole to pole; Till o'er our ransomed nature The Lamb for sinners slain, Redeemer, King, Creator, Returns in bliss to reign.

NOTE TO THE TEACHER. The sole design of "Lesson 1," is to indelibly impress upon the pupils' minds, the above Seven Rules, and to get them so they will always sing in obedience to them, whenever, and wherever they are singing. Let the hymn be sung several times, carefully requiring every member of the school, to observe the directions contained in the rules. Let the school sing the air only, and if convenient, sing it in the key of B, (five sharps.) so as not to require the voices, to go out of the chest Register. Any tune in the book may be introduced in the

take such a pitch, as will always keep the voices within the Chest Register. The Airs introduced in the First Department, can also be used as Practicing Exercises, to enforce the Rules of this lesson; i. e., the school can be required to sing any of the Airs which are printed as exercises in the First Department, as exercises for practicing "Singing, in obedience to the Seven Rules," of this lesson. In an elementary singing school this lesson ought, perhaps, to be the first lesson of the school, in which case, of course, the hymns and airs which are suggested as practicing exercises, will have to be sung by rote; but let not the teacher suppose there is the least objection to that. The idea that it is wrong to sing by rote, is one of the silly notions inculcated in this country, which has not one particle of reason to support it. It is no more injurious to a learner to sing tunes before he knows the notes, than it is injurious for a baby to speak words, before he knows the alphabet. The teacher will readily notice that this lesson may be made highly interesting, by introducing interesting tunes, ad infinitum, carefully requiring, however, that every requisition of the "Seven Rules of this lesson," shall be always observed by every member of the school.

As a farther means of impressing this lesson upon the minds of the pupils, it may be well to question them minutely, in reference to the subject matter of the rules. It will be well also to impress upon them the reasons why it is necessary to observe these rules. Thus, Rule I must be observed, in order that the weight of the shoulders may be kept from the lungs, and so that the lungs may be perfectly unobstructed in inhaling and expelling the breath; for without a perfectly free action of the lungs, it would be impossible to produce pure tones. Rule II must be observed, so that the wind pipe may be kept in such a position that the breath can pass through it without the slightest obstruction, otherwise a pure tone could not be made. Neither Head nor Body would be in the right position, if Rule III was not observed. Should Rule IV be disobeyed, the head would be in such a position that the wind-pipe would be "twisted," instead of being in that position which would allow the breath to pass unobstructedly. The nerves which control the vocal organs, are so delicately sensitive, that the motion of any member of the body acts upon them in such a way as sensibly to affect the perfect purity of the tone. Rule V, therefore, forbids any motion. This rule "forbids" beating time, an operation which is necessary when learning to "read" a piece of music, but which should never be allowed, when the piece has been learned, and the singers profess to "sing" it properly. This, of course, intimates that there is a decided difference between "reading" a piece of music and "singing" it. In the former case, beating time is permitted. In the latter, every motion is forbidden. The nerves which control the vocal organs are even so sensitive, that if any nerve of the body is "strained up," it perceptibly mars the perfect purity of the tone. Rule VI, therefore, requires every nerve to be at rest. For example, a scowl upon the forehead would be occasioned by allowing the nerves of the face to be strained up, and would injure the perfect purity of the tone. It is highly

same way, i. e. all the pupils singing the air, bearing in mind that it will be well to take such a pitch, as will always keep the voices within the Chest Register. The Airs introduced in the First Department, can also be used as Practicing Exercises, to enforce the Rules of this lesson; i. e., the school can be required to sing any of the Airs which are printed as exercises in the First Department, as exercises for practicing "Singing, in obedience to the Seven Rules," of this lesson. In an elementary singing school this lesson ought, perhaps, to be the first lesson of the school,

DIRECTION TO THE PUPILS. Before the next session of the school, sing the hymn, "From Greenland's icy mountains," standing before a looking glass, carefully obeying all the requisitions of the "Seven Rules." So to speak, you be the teacher, and the one in the looking glass the scholar. Eye him attentively, and see to it that he sings the hymn precisely as the rules require; i. e. with the body and head in the required position, and with every nerve relaxed.

NOTE TO THE TEACHER. This personal practice of each pupil before a looking glass, is of the utmost importance, and should be insisted upon. It is doubtful if those pupils who neglect it, ever acquire the ability to sing with perfectly pure tones of voice.

LESSON II.

THE POSITION OF THE MOUTH WHILE SINGING THE SECOND SOUND OF A.

RULE. While singing the second sound of A, (a as in arm,) the mouth must be opened wide enough to admit of two fingers being placed one over the other, between the teeth. The tongue must lie passive on the bottom of the mouth. The mouth must remain in this position without the least change, as long as the tone continues.

DIRECTION. Sing Old Hundred, all singing the air, singing the second sound of A to each tone, carefully keeping the mouth in the position required by the rule.

Note to the teacher. No one thing in the whole art of learning to sing with pure tones of voice, is of more consequence, than that the pupils should learn to sing the second sound of a correctly. One of the best exercises for practice, for this purpose, is to require the class to sing the air of Old Hundred in slow tones, carefully seeing to it, that the mouth is open according to the rule, that the tongue is passive on the bottom of the mouth, that the body and head

are in the right position, and that every nerve is relaxed. Some of the pupils will, perhaps, have a stubborn habit of straining the nerves of the lower jaw, as if about to crack a nut with the teeth. Others will, perhaps, contract the brow, thus straining the nerves of the face. They should be constantly urged to relax every nerve, and constantly admonished to keep in mind and observe every rule. In using Old Hundred for this exercise, it had better be played in the key of E, (four sharps,) as then every tone of the air will be in the Chest Register. Indeed, the teacher will find it highly beneficial to have every exercise sung at such a pitch as to keep the voices within the Chest Register, until the lesson on registers is reached, and the pupils learn how to use the registers properly. In all exercises, let the pupils sing only one part, i. e. have them all sing the air, and nothing else. The teacher will observe that the sole object of this lesson is to impart the ability to place the mouth in the right position to sing the second sound of a. No better exercise could be devised for this than Old Hundred. as has been described, but the pupils would perhaps be weary of singing that as many times as would be necessary, to fully acquire the habit of placing the mouth always in the right position when singing the second sound of a. After practicing Old Hundred as described, a good many times, the practice may be varied by practicing other tunes, and the airs printed in the First Department, singing the second sound of a to each tone.

DIRECTION TO THE PUPILS. Before the next session of the school, sing Old Hundred several times each day, standing before a looking glass, using the second sound of a to each tone, carefully observing the Seven Rules of Lesson I,

and the Rule in Lesson II.

LESSON III.

THE POSITION OF THE MOUTH WHILE SINGING THE LETTERS A, E AND I.

The character "A," represents four sounds, the character "E," represents two sounds, and the character "I," represents two sounds, viz:

a as in ale,
a as in arm,
a as in all,
a as in an,
a as in pine,
a as in an,
a as in pine,

RULE I. While singing the first sound of A, the mouth must be opened wide enough to admit one finger between the teeth, and must be gradually closed at the close of the tone; i. e. the mouth must be kept open wide enough to admit one finger between the teeth during the continuance of the tone, and then the tone must be made to cease by closing the mouth.

DIRECTION. Sing the air of Old Hundred, singing the first sound of A to each tone.

Rule II. While singing the third sound of A, the mouth must be opened in an oval form, and must not change its position while the tone continues.

DIRECTION. Sing the air of Old Hundred, singing the third sound of A to each tone.

RULE III. While singing the fourth sound of A, the mouth must be opened wide enough to admit one finger between the teeth, and must not change its position while the tone continues.

DIRECTION. Sing the air of Old Hundred, singing the fourth sound of A to each tone.

RULE IV. While singing the first sound of E, the mouth must be so nearly closed that the teeth will almost, but not quite, touch each other, and must not change its position while the tone continues.

DIRECTION. Sing the air of Old Hundred, singing the first sound of E to each tone.

Rule V. While singing the second sound of E, the mouth must be opened wide enough to admit one finger between the teeth, and must not change its position while the tone continues.

DIRECTION. Sing the air of Old Hundred, singing the second sound of E to each tone.

Rule VI. While singing the first sound of I, the mouth must be opened wide enough to admit of two fingers being placed one over the other between the teeth, and must be gradually closed at the close of the tone. The first sound of I really consists of the sounds I and E, I being the radical, and E the vanishing sound. The rule may be expressed, by saying that during the continuance of the radical sound, the mouth must be opened wide enough to admit the two fingers, and when making the vanishing sound, must take the position required by the first sound of E, (Rule IV.) which is the vanishing sound.

DIRECTION. Sing the air of Old Hundred, singing the first sound of I to each tone.

RULE VII. While singing the second sound of I, the mouth must be opened wide enough to admit one finger between the teeth, and must not change its position while the tone continues.

DIRECTION. Sing the air of Old Hundred, singing the second sound of I to each tone.

Note to the teacher. After having practiced each letter separately, as above, practice Old Hundred several times, using a different letter to each tone, thus:



Repeating the same letters in each of the lines. There are eight tones in each line of Old Hundred, and as the above make eight letters, there will of course be a letter for each tone in the line. It will be well to have the class sing Old Hundred in this way, at every lesson, by way of keeping in fresh remembrance the positions of the mouth, for each of the eight letters which have now been learned.

DIRECTION TO THE PUPILS. Before the next session of the school, practice Old Hundred several times each day, standing before a looking glass, and using a different one of the eight letters which have now been learned to each tone in the line, repeating the eight letters to each line.

LESSON IV.

POSITION OF THE MOUTH WHILE SINGING B, D, AND F.

RULE I. When "B" is used while singing, the lips must be placed firmly together, and then forcibly separated, producing the "B" as they separate.

DIRECTION. Sing the air of Old Hundred. using the following syllables to the tones of each line, viz: Ba, Ba, Ba, Ba, Be, Be, Bi, Bi.

RULE II. When "D" is used while singing, the tip of the tongue must be tongue m placed against the inner side of the teeth of the upper jaw, and be suddenly lower jaw.

brought down, as the tone is produced, with a slight downward motion of the lower jaw.

DIRECTION. Sing the air of Old Hundred, using the following syllables to each tone of each line, viz: Da, Da, Da, Da, De, De, De, Di, Di.

RULE III. When "F" is used while singing, the under lip must move up against the upper teeth.

DIRECTION. Sing the air of Old Hundred, using the following syllables to each tone of each line, viz: Fa, Fa, Fa, Fa, Fa, Fe, Fe, Fe, Fi, Fi.

Note to the teach. It will be well to call attention to the fact, that a singing tone cannot be made with a consonant. For example, should one try to make a singing tone with "B," the result would be, that he would make the singing tone with "E." All the tone that properly belongs to "B," is a speaking tone, i. e. precisely the same kind of a tone that is produced when "B" is spoken instead of sung. This is also true of all the consonants. No rule is given for "C," because it sometimes has the sound of k, (as in cat,) sometimes the sound of s, (as in cedar,) and sometimes the sound of sh, (as in ocean,) and has no sound peculiar to itself. Of course, a, a, &c., must have the same position of the mouth, when combined in syllables with other letters

DIRECTION TO THE PUPILS. Before the next session of the school, stand before a looking glass, and practice the air of Old Hundred several times,—first, with Ba, Ba, Ba, Ba, Ba, Be, Be, Be, Bi, Bi. Secondly, with Da, Da, Da, Da, Da, De, De, Di, Di. Thirdly, with Fa, Fa, Fa, Fa, Fa, Fe, Fe, Fi, Fi; being very careful that the mouth is placed in the position required by the rules, while singing each and every letter.

that they have when sung alone.

LESSON V.

POSITION OF THE MOUTH WHILE SINGING G, H, AND K.

RULE I. When "G," (as in gig,) is used while singing, the roots of the tongue must be pressed against the back part of the roof of the mouth, and the tongue must then be brought down quickly with a downward motion of the lower jaw.

DIRECTION. Sing the air of Old Hundred, using the following syllables to each tone of each line, viz: Ga, Ga, Ga, Ga, Ge, Ge, Gi, Gi.

NOTE. There is another sound of G (g as in gently,) where it has the sound of "d," and "z as in azure." Of course letters combined in syllables must have the same positions of the mouth, as they do when each letter stands alone.

RULE II. When "H" is used while singing, the mouth must be placed in the position required for the letter which follows it, and the "H" must then be produced by an aspiration. In other words, place the mouth in the position required by the next letter to the "H," and then "let on the breath," with sufficient force to produce the "H," with the letter which follows it.

DIRECTION. Sing the air of Old Hundred, using the following syllables to each tone of each line, viz: Ha, Ha, Ha, Ha, He, He, Hi, Hi.

RULE III. When "K" is used while singing, the roots of the tongue must be pressed against the back part of the roof of the mouth, and the "K" must then be produced by aspirating the letter which follows it. In other words, press the roots of the tongue against the back part of the roof of the mouth, and then "let on the breath" with sufficient force to produce the "K" and the letter which follows it.

DIRECTION. Sing the air of Old Hundred, using the following syllables to each tone of each line, viz: Ka, Ka, Ka, Ka, Ke, Ke, Ki, Ki.

DIRECTION TO THE PUPILS. Before the next session of the school, stand before a looking glass, and practice the air of Old Hundred several times, first. with Ga, Ga, Ga, Ga, Ge, Ge, Gi, Gi, — secondly, with Ha, Ha, Ha, Ha, Ha, He, He, Hi, Hi, — and thirdly, with Ka, Ka, Ka, Ka, Ka, Ke, Ke, Ki, Ki.

LESSON VI.

POSITION OF THE MOUTH, WHILE SINGING, L, M, N, AND NG.

RULE I. When "L" is used while singing, the tip of the tongue must move up against the gums of the upper jaw.

together, then forcibly opened, and the sound produced through the nasal organs. || be produced by an aspiration.

RULE III. When "N" is used while singing, the tip of the tongue must be pressed against the gums of the upper teeth, forcing the tones through the nasal organs.

RULE IV. When "NG" (as in song,) is used while singing, the roots of the tongue must be pressed against the back part of the roof of the mouth, and the "ng" must then be produced by an aspiration.

NOTE TO THE TEACHER. The air of Old Hundred should be practiced with each of these letters, as in the previous lessons, and the pupils should be required to practice this lesson before a looking glass, as in the previous lessons. It is important that Rule I should be practiced before Rule II is introduced, and so on.

LESSON VII.

POSITION OF THE MOUTH WHILE SINGING P, R, S AND SH.

RULE I. When "P" is used while singing, the lips must be pressed together, and then quickly and forcibly separated.

RULE II. When "R" (as in roll, called the trilled r,) is used while singing, the tongue must be made to vibrate against the gums of the upper teeth.

RULE III. When "R" (as in air, called the smooth r,) is used while singing, the mouth must be gently opened, while the tip of the tongue is slightly raised towards the roof the mouth.

RULE IV. When R comes before a vowel, it is a trilled r, and must be treated according to Rule II, when it comes after a vowel, it is a smooth r, and must be treated according to Rule III.

RULE V. When "S" is used while singing, the tip of the tongue must be placed against the gums of the upper teeth, and the "S" must then be produced by an aspiration. This letter must never, under any circumstances, be commenced, before its time has fully come. Its sound must not be prolonged, but must cease as soon as possible after it is commenced.

RULE VI. When "SH" (as in shade,) is used while singing, the tongue RULE II. When "M" is used while singing, the lips must be pressed | must be gently pressed against the roof of the mouth, and the "sh" must then Note to the teacher. The letters of this lesson should be practiced like those of previous lessons, and the pupils should be requested to practice before a looking glass, as before. In practicing Rule II, the vowel should be placed before the consonant, thus: ar, ar, ar, ar, er, er, ir, ir.

LESSON VIII.

POSITION OF THE MOUTH WHILE SINGING T, TH, AND V.

RULE I. When "T" is used while singing, the tongue must be placed against the gums of the upper teeth, and then suddenly dropped downwards.

RULE II. When "TH" (as in thin,) is used in singing, the tip of the tongue must be placed against the upper teeth, and the "th" must then be produced by an aspiration.

RULE III. When "TH" (as in then,) is used in singing, the tip of the tongue must be placed between the teeth, and the "th" must then be produced by an aspiration.

RULE IV. When "V" is used in singing, the under lip must be placed against the edge of the upper teeth, and must then be thrown out with a slight downward motion of the lower jaw.

Note to the teacher. Have each rule of this lesson practiced, as in previous lessons, and request the scholars to practice this lesson before a looking glass, as before.

LESSON IX.

POSITION OF THE MOUTH WHILE SINGING W, WH, Y AND Z.

RULE I. When using "W" while singing, the lips must be placed as in the act of whistling, and then suddenly opened, with a slight downward motion of the lower jaw.

RULE II. When "WH" (as in what,) is used while singing, the mouth must be slightly rounded, (precisely as in the third sound of u,) and the "wh" must then be produced by an aspiration.

Rule III. When "Y" is used while singing, the lips must be placed in the same position as while singing "w" but a little more opened, and then the lips must be suddenly opened, with less motion of the lips, but with more downward motion of the lower jaw, than in "W." (Rule I.)

RULE IV. When "Z" (as in zone,) is used while singing, the tip of the tongue must be gently pressed against the gums of the upper teeth, and the "z" must then be produced by forcing out the breath, producing a buzzing sound.

RULE V. When "Z" (as in azure,) is used while singing, the tip of the tongue must be drawn a little farther back, than for "z in zone," and the "z" must be produced by forcing out the breath, producing a slight buzzing sound.

Note to the teacher. Have each rule of this lesson practiced as in previous lessons, and request the pupils to practice this lesson before a looking glass as before.

LESSON X.

POSITION OF THE MOUTH WHILE SINGING O AND U.

Three different sounds are represented by the character "O," and three different sounds by the character "U," viz:

o as in old,
o as in lose,
o as in on,

1 u as in tube or few,
u as in up or her,
u as in full or wolf.

RULE I. While singing the first sound of O, the mouth must be rounded during the continuance of the tone, and then the teeth must be gradually closed as the tone ceases.

DIRECTION. Practice the air of Old Hundred, using the first sound of O, carefully placing the mouth in the position required by the rule.

RULE II. While singing the second sound of O, the mouth must be rounded, but brought closer together than while singing the first sound of O.

DIRECTION. Practice the air of Old Hundred, using the second sound of O, carefully placing the mouth in the position required by the rule.

RULE III. While singing the third sound of O, the mouth must be in an oval position. This letter is precisely the same as the third sound of A, and the mouth must be in the same position as when singing the third sound of A.

Rule IV. While singing the first sound of U, the mouth must be nearly closed during the continuance of the sound, and gradually opened to a rounded position just before the sound ceases. This letter is really composed of the first sound of e, and the second sound of O, combined so closely together that they appear like one sound. During the continuance of the "e" part of the letter, the mouth must be nearly closed as in the first sound of e. When the "o" part of the letter is reached, the mouth must be rounded, as in the second sound of O.

DIRECTION. Practice the air of Old Hundred, using the first sound of U, carefully placing the mouth in the positions required by the rule.

NOTE TO THE TEACHER. It is quite difficult to sing the first sound of U neatly and elegantly. It should be very carefully practiced.

RULE V. While singing the second sound of U, the teeth must be nearly closed, precisely as in the first sound of e.

DIRECTION. Practice the air of Old Hundred, using the second sound of Upplacing the mouth in the position required by the rule.

RULE VI. While singing the third sound of U, the mouth must be in the same position as while singing the second sound of O, but with the lips not quite so much rounded.

DIRECTION. Practice the air of Old Hundred, using the third sound of U, o, o, o, u, u, u, u, oi, ou. carefully placing the mouth in the position required by the rule, and carefully discriminating between this letter, and the second sound of O.

Note to the teacher. It will be more difficult for the pupils to sing this lesson well, than either of the previous lessons. It may be well to extend the practice by placing some of the consonants before the letters of this lesson.

DIRECTION TO THE PUPILS. Do not fail to carefully practice this lesson to be taken while singing that word, no reference is before a looking glass, taking care that every position of the mouth required by "e" or "i," although those letters are in the word. the rules is carefully taken.

LESSON XI.

POSITION OF THE MOUTH WHILE SINGING OI AND OU.

RULE I. While singing "oi" the mouth must be placed in an oval form during the continuance of the tone, partly closing the mouth just as the tone ceases. In other words "oi" must be sung like the third sound of O, and the second sound of i combined. During the continuance of the "third sound of O, part of the sound," the mouth must be in an oval form as required by that letter. On arriving at the "second sound of i, part of the sound," the mouth must assume the position required by that letter.

DIRECTION. Practice the air of Old Hundred, using "oi" to every tone.

RULE II. While singing "ou" the mouth must be opened as wide as possible, and then gradually closed.

DIRECTION. Sing the air of Old Hundred using "ou" to every tone.

NOTE TO THE TEACHER. It will be well now to practice the air of Old Hundred, using all the letters of this and the previous lesson, thus:

1 2 3 1 2 3 1, on, ou, (making a different letter for each tone in the line,) frequently repeating the practice, to ensure the remembrance of the position of the mouth for each of these letters. It will also be well to practice them with a consonant before each letter.

DIRECTION TO THE PUPILS. Practice the air of Old Hundred, standing before a looking glass, and using the following letters in each line, viz:

NOTE TO THE TEACHER. In closing the subject of the "Positions of the mouth," it should be remembered that the rules which have been given, in all cases refer to the sounds which the letters represent, and not to the names of the letters themselves. For example in "reign," the "ei" represents the sound denoted by the first sound of a, so that in determining the positions of the mouth to be taken while singing that word, no reference is to be made to the rules for "e" or "i." although those letters are in the word.

LESSON XII.

MANAGEMENT OF THE BREATH.

RULE I. When singing "B, which is SEVEN of the scale in the key of C," and all the tones below it, the breath must be so managed as to pass directly out of the mouth without touching any part of the mouth.

RULE II. When singing the three tones which are next above the "B." mentioned in Rule I, the breath must be so managed as to strike against the

front part of the roof of the mouth, i. e. over the upper teeth.

RULE III. When singing any of the tones which are higher than the three tones mentioned in Rule II, the breath must be so managed as to strike against the back part of the roof of the mouth.

Tones which must be produced by the breath

Tones which must be produced by the breath striking over ing the back part of the passing directly out of the mouth.

roof of the mouth.



Those tones which are produced by the breath passing directly out of the mouth, are said to belong to the CHEST REGISTER. Those tones which are produced by the breath being directed against the front part of the roof of the mouth, are said to belong to the Medium Register. Those tones which must be produced by the breath being directed to the back part of the roof of the mouth, are said to belong to the HEAD REGISTER.

LESSON XIII.

THE CHEST REGISTER.

Highest tone of the Chest Register, Highest tone of the Chest Register, in Male voices.

The tones of the Chest Register must be produced, by the breath passing from the throat directly out of the mouth, without touching any part of the mouth. The way the breath passes from the throat out of the mouth, when one breathes upon a glass, will illustrate the way in which it must pass out of the mouth, when producing the tones of the Chest Register. The way the breath passes from the mouth in aspirating the letter "H," will form another illustration.

DIRECTION. Practice the following exercise frequently, in long tones, and using the second sound of A to every tone.



Note to the teacher. The practice of the above exercise will develope every tone of the Chest Register, which is commonly called into use in the music in common use. The exercise should be practiced with long tones, and invariably using the second sound of A to every tone, taking care that the rules of Lessons I and II are carefully observed. Do not allow the pupils to look on the book while practicing it, but require them to face in front, and fix their eyes on some object on the wall in front of them, that will keep the head in an erect position. If, while singing in the Chest Register, the breath touches any part of the mouth, the tone will be perceptibly, more or less impure-and it should be an earnest object with the teacher, to impart to every scholar, the ability to produce the tones of the Chest Register, by causing the breath to pass unobstructed out of the mouth. All practice having for its object the development of the Chest Register, should be with the second sound of A. The truth is, that this is the only letter with which the tones of the Chest Register can be produced absolutely according to rule, because it is the only letter, in producing which, the mouth is kept wide open, (thus allowing the breath to pass freely out

feetly pure tone can be produced in the Chest Register. In all the other letters in the English language, the mouth has to be held in such a position, that to a greater or less degree the breath will strike against some part of the mouth, and consequently the tone is in some degree impure, whenever any letter is sung to a tone in the Chest Register, except the second sound of a. Those letters in which the mouth is held in such a position that the breath but slightly touches some part of the mouth, produce a tone but very slightly impure. Those letters in which the mouth is held in such a position that much of the breath strikes against some part of the mouth, produce a tone more perceptibly impure. The second sound of A is the only letter in the language, which can be produced without permitting the breath to touch at all, and consequently is the only one with which an absolutely pure tone can be produced in the Chest Register. The fourth sound of a, can be produced by a position of the mouth, which allows the breath to pass almost without touching, and consequently a tone almost perfectly pure can be produced with that letter. To produce the first sound of e, the breath has to strike against the teeth, consequently a tone of the Chest Register produced with the first sound of e, will be perceptibly impure. It is not necessary that all of this should be explained to the pupils. It is merely stated here to show why all practice for the development of the Chest Register, should be with the second sound of A. The practice for the development of the Chest Register can be diversified by introducing tunes, ad infinitum, simply taking care that they no where go higher than B, (i. e. taking care that they do not go out of the Chest Register,) and being careful to use only the second sound of A. The air of Old Hundred (in the key of E, so as not to go out of the Chest Register,) and the airs of other slow tunes, will form admirable exercises. Any of the airs in the First Department, sang with the second sound of a, and transposed so as not to go out of the Chest Register, will also make good exercises for this practice.

Although it is impossible to cause the breath to come from the throat without touching any part of the mouth except with the second sound of a, singers should strive to come as near to it as possible, with all the letters. The nearer to allowing the breath to pass without touching, a tone is produced in the Chest Register, the nearer to perfect purity it will be. Indeed, some experienced public singers acquire the ability to produce most of the letters with scarcely any perceptible impurity, by causing the breath to touch so lightly (in producing

of the mouth,) consequently it is the only letter with which an absolutely per- | those letters where it must touch,) as to defy any but a highly cultivated ear to

detect any impurity. The author's opinion is, that it is a hundred times more meritorious to impart to a class the ability to sing the simplest tunes, with perfectly pure tones of voice, than it would be to impart to them the ability to read the most difficult music at sight, with harsh, shrill, husky, impure tones of voice. Holding this opinion, he considers that it should be the first, greatest, and continual effort of the teacher, to impart the ability to produce pure tones, and that in an elementary singing school, all else should be secondary to this. Teachers who coincide with him in this opinion, will find it will materially facilitate the progress of the pupils in acquiring the ability to always produce perfectly pure tones, to confine them to the Chest Register. From the very commencement of the school, not permitting them to sing even one tone, out of the Chest Register, until their progress is sufficiently advanced to sing in the other Registers according to rule. This does not mean that the Chest Register should be explained to the pupils, but simply that every thing which they sing shall be so transposed, that they will in no instance sing even a single tone that is higher than "B," i. e. that is out of the Chest Register. Neither does it mean that in the first stages of the school, any explanation of the way to manage the breath in the Chest Register, shall be made, but simply that all the tones which the pupils are required to produce in any and all of their exercises, shall be in the Chest Register, until the Medium Register is learned in the regular course of study.

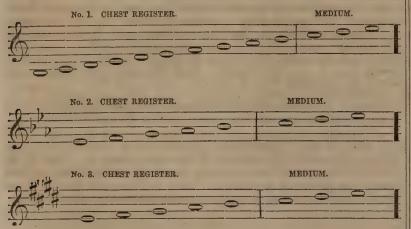
LESSON XIV.

THE MEDIUM REGISTER.

RULE. Tones which must be produced by directing the breath against the front part of the roof of the mouth, are said to belong to the Medium Register. The tones C, D, and E, which are next above the tones of the Chest Register, must be produced by directing the breath against the front part of the roof of the mouth, and consequently belong to the Medium Register.

public singers acquire the ability to produce most of the letters with scarcely any Direction. Practice the following exercises frequently, carefully changing perceptible impurity, by causing the breath to touch so lightly (in producing the direction of the breath when passing from one Register to the other; i. e.

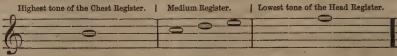
let the tones of the Chest Register be sung with the breath passing from the throat directly out of the mouth, according to the rule for the management of the breath in the Chest Register,—and the tones of the Medium Register with the breath directed against the front part of the roof of the mouth, according to the rule for the management of the breath in the Medium Register.



Note. The above exercises, which employ every tone of the Medium Register, should be practiced at each lesson of the school. The teacher should also make a special exercise for practicing the Chest and Medium Registers, by selecting suitable tunes, and carefully singing them, with the whole attention of the pupils concentrated upon the one point of noting which Register each tone is in, and directing the breath in the production of each tone, according to rule. It should be an object of the deepest interest to the teacher, to impart to the pupils the ability to manage the breath correctly in the Chest and Medium Registers. Nothing should be said to the pupils about the Head Register, until they are thoroughly conversant with the Chest and Medium Registers. Care should be taken that no tone in the tunes selected for practice, go higher than the highest tone of the Medium Register

LESSON XV.

Rule. Tones which must be produced by directing the breath against the back part of the roof of the mouth, are said to belong to the Head Register. All the tones of the voice above the Medium Register, must be produced by directing the breath against the back part of the roof of the mouth, and consequently belong to the Head Register.



Note. The best practice for the development of the Registers, is to practice the scale in slow tones, commencing at G, (the lowest tone of the Chest Register which is most commonly used in ordinary music,) and sing to the highest tone the voice is capable of producing, carefully obeying the laws for the management of the breath in the different Registers. As this exercise is too uninteresting, probably, to secure the interest of the pupils, to the extent necessary to fully develope the Registers, the teacher should select appropriate tunes and practice them with especial reference to noting which Register each tone is in, and carefully managing the breath according to rule, in the production of each tone.

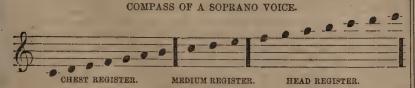
It may be well to remark, that as the tones of the Head Register rarely occur in ordinary church music, the developement of that register becomes a matter of much less consequence than the developement of the Chest and Medium Registers, with those whose aim it is simply to be good church music singers. Those who sing base exclusively, never have to use the Head Register, and so do not need to develope it. In all ladies' voices, except Contralto voices, it is very easy to develope the Head Register. With suitable practice, and ease in the management of the breath, ladies' voices, (except Contraltos,) can reach high C, and no lady having a soprano or mezzo soprano voice, ought to cease from the careful practice of the registers, until she can sing high C with ease. Many gentlemen, however, will find it difficult, if not impossible, to develope the Head Register at all. Such, of course, must always sing Base, in which part the tones of the Head Register are never employed.

LESSON XVI.

Female voices are divided into three classes, viz: Soprano voices, Mezzo Soprano voices, and Contralto voices. Male voices, are also divided into three classes, viz: Tenor voices, Barytone voices, and Base voices. Vocal Music which is designed to be sung by Choirs and Musical Associations, is usually written in four parts, viz: The Treble part, the Alto part, the Tenor part and the Base part.

THE SOPRANO VOICE.

A lady who has a Soprano voice, can sing high tones with more ease and effect than she can low tones. She usually cannot sing at all below C, and with but little effect in the lower tones of her voice. It is usually comparatively easy for her to execute rapid running passages, and she can commonly produce much more effect by singing pieces requiring somewhat brilliant execution, than by singing those which require deep pathos, or which appeal to the emotions. A Soprano voice is usually somewhat thinner and more brilliant, than a mezzo soprano voice. The difference between soprano and mezzo soprano voices, may be compared to the difference in the quality of tone produced by a first rate Flute, and a first rate Clarinette, the Flute, representing a Soprano voice, and the Clarinette a Mezzo Soprano voice.



Note. The above is the extreme compass of a Soprano voice. It requires considerable practice in the manner of using the different registers, in most cases, to develope the entire compass. It should be remarked that it is not the extent of the voice upwards which determines the class of voice, so much as the extent of the compass downwards. A lady who cannot sing lower than the first note in the above example, will almost always be found to possess a Soprano voice,

whatever be the extent of the compass upwards. It should also be remarked, that the compass alone does not decide the class of the voice, but the quality of tone, the ease with which brilliant running passages can be executed, and all the characteristics of Soprano voices, must be taken into the account. It is not always easy to tell infallibly what kind of a voice an uncultivated singer has, but the difficulty vanishes as the voice becomes cultivated.

The teacher will need experience to enable him to decide with confidence what class every voice belongs to. Even the most experienced teachers are not unfrequently puzzled to class uncultivated voices, and cases in which they pronounce a voice to be of one class, and are afterwards obliged to alter their judgment, as the voice becomes cultivated, are not uncommon. It is of vital importance, however, that every lady should know certainly, whether her voice is Soprano, Mezzo Soprano, or Contralto.

RULE I. A Lady who has a Soprano voice, must always sing the Treble part, and must not under any circumstances sing the Alto part.

Note. It would undoubtedly ruin a Soprano voice, to make a practice of singing Alto. The reason is obvious. It would confine the voice to the lower part of its compass, where Soprano voices have but little "material" at best, to develope. It would leave entirely unused its upper tones in which the entire strength and beauty lies, and develope in their stead, coarse unnatural lower tones, which do not belong to a Soprano voice, and which if developed at all, will be with an unnatural quality of tone, which can scarcely lay any claim to to the title of "musical" tones, and which will certainly destroy the quality of the legitimate upper tones of the voice.

THE MEZZO SOPRANO VOICE.

A lady who has a Mezzo Soprano voice, can sing high tones and low tones equally well, and can produce "satisfactory" effects, either in the higher or lower tones of the voice. She can usually produce much better effects, by singing pieces which display deep feeling and emotion, than by those which contain rapid running passages, and require brilliant execution. A Mezzo Soprano voice is usually fuller and richer, but less brilliant, and somewhat less flexible than a Soprano voice.

COMPASS OF A MEZZO SOPRANO VOICE. Medium Register. Head Register.

Note. The above is the ordinary compass of a Mezzo Soprano voice. Any such voice who should patiently practice the registers would hardly fail to acquire the ability to reach the highest note in the above example. Many Mezzo Soprano voices can go higher still. A lady who can sing the lowest tone of the above example, and can also sing two or more of the tones of the head register, will almost invariably be found to possess a Mezzo Soprano voice. It must be remembered, however, that all the characteristics of a voice must be taken into the account, in order to decide the class to which a voice belongs. (See note to Soprano voices.) Many Mezzo Soprano voices can apparently sing lower than the first note of the above examples, but close attention will show that tones lower than that, are not perfectly pure tones, but are rather to be regarded as falsetto tones, at the lower part of the voice.

RULE II. A lady who has a Mezzo Soprano voice must practice the Treble part, and the Alto part equally, and must not under any circumstances, practice

either the Treble part or the Alto part exclusively.

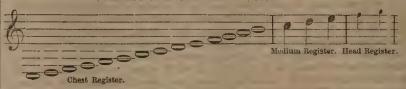
Note. Nothing is more evident to the experienced teacher of singing, than that a voice cannot be properly developed unless the whole extent of its compass is used cqually. A Mezzo Soprano voice, who should always sing Treble, would be always using the upper part of her voice and never the lower part. One who should always sing Alto, would be always using the lower part of the voice and never the upper part. The result in either case would be that perfect purity of tone could not be acquired. Although a violation of Rule II, will not as certainly ruin a voice, as will the violation of Rule I, its violation will seriously injure a voice, and teachers and choir leaders should always insist that the Mezzo Soprano voices shall sing the Treble part half the time they are practicing. and the Alto part the other half of the time. A good way is to divide the Mezzo Soprano voices equally, and let half sing Treble the first half of the evening, and Alto the last half of the evening, and the other half, the Alto the first half of the evening, and the Treble the other half of the evening.

Another way would be to let half the Mezzo Soprano voices sing Treble, and the other half Alto in one tune, and vice versa in the next tune, and so on, during the whole time devoted to practice.

THE CONTRALTO VOICE.

A lady who has a Contralto voice, can sing low tones with much more ease and effect than she can high tones. A Contralto voice is always loud, and in its uncultivated state, quite coarse. Although with thorough and patient practice, the medium and more or less of the tones of the head register, can be developed by a Contralto voice, a lady who has a Contralto voice which has not been cultivated, can seldom sing out of Chest Register, and with little ease in the higher tones of that.

COMPASS OF A CONTRALTO VOICE.



Note. As already explained, it is not alone the extent of the compass of the voice which denotes its class, but all its characteristics must be taken into consideration. A Contralto voice can be distinguished from a Mezzo Soprano, among other characteristics, by the fact that it can produce the lower tone of the above example, with a clear and distinct tone, while it cannot produce the high tones with ease. Many Mezzo Soprano voices can produce the lowest tone of the above example, but almost invariably, with a sort of low falsetto tone, and not with a pure clear tone, while Mezzo Soprano voices always can produce the higher tones with ease, at least after the registers have been well practiced.

RULE III. A Lady who has a Contralto voice, must always sing the Alto part, and must not under any circumstances sing the Treble part.

Note. The Teacher has no more important duty to perform, than to give to every lady a certain knowledge of the class to which her voice belongs. As the voice becomes cultivated, it is easy to do this, although as already explained, it is sometimes difficult to decide with regard to uncultivated voices. For reasons which will appear, it is not of so much moment with reference to gentlemen's voices, but the entire developement of a lady's voice depends upon her obedience to Rules I, II, or III, and, of course, she cannot obey those rules unless she knows what kind of a voice she has.

THE TENOR VOICE.



RULE IV. A gentleman who has a Tenor voice must always sing the Tenor part. He must not under any circumstances sing the Base part.

Note. A Tenor voice cannot produce a pure good tone lower than the first tone of the above example. Many Tenor voices can produce tones lower, but a close examination will prove them to be rather falsetto low tones, than pure, clear, legitimate tones of the voice. It would ruin a Tenor voice to make a practice of singing the Base part.



RULE V. A gentleman who has a Barytone voice may sing either the Tenor part or the Base part.

Note. A Barytone is not relatively precisely the same as a Mezzo Soprano voice. The latter must practice both Treble and Alto, and one as much as the other. Although a Barytone voice can sing either Tenor or Base, he had better not practice both parts, although it would do no harm if he should. The progressions of the Tenor and Base parts are different, and they are written on different clefs, so that one would be likely to be confused in attempting to practice both parts, and it is on the whole better for a Barytone voice to confine himself to either the Tenor or the Base part, exclusively. Barytone voices which are of rather a light quality, will perhaps do well to confine themselves exclusively to the Tenor, those which are rather heavy, to the Base; Barytone voices whose head registers are not developed, and who do not wish to spend the time necessary to develope them, must of course confine themselves exclusively to the Base part.

THE BASE VOICE.
COMPASS OF THE BASE VOICE.



Rule VI. A gentleman who has a Base voice, must always sing the Base part. Note. This voice corresponds to the Contralto voice. It is heavy, and in its uncultivated state, decidedly coarse. This voice has apparently neither medium nor head register. At least, it has not in its uncultivated state. Possibly arduous and long continued practice might develope those registers. Most Base voices can carry the Chest Register up one or two tones higher than B, and some highly cultivated singers can even carry it to E, as represented in the above example, in small notes.

VOCAL EXERCISES.

NOTE. The design of a vocal exercise, is to afford an exercise to the voice, in which the attention can be exclusively fixed upon the production of perfectly pure tones, while the voice is performing tones somewhat rapidly. While practicing such exercises, the attention should not be required upon the notes, but the exercises should be learned by heart, so that the mind may be exclusively fixed upon the observance of the rules necessary to the certain production of perfeetly pure tones. Such exercises should form a daily practice for those who are learning to sing. As soon as the pupils can sing one of the exercises by heart, they should practice it without looking on the book, but with the body, head and mouth, in the positions required by the rules, with the breath properly managed according to the register in which each tone is, and with the whole attention concentrated on the one point of producing perfectly pure tones. The most beneficial results would be attained, by making the practice of these six exercises, a daily exercise. It is much better to always use the same set of Vocal Exercises all of the time, than to learn new ones, because it leaves the mind entirely at liberty to attend to the rules for producing pure tones. It is recorded of one of the best Tenor singers Italy has ever produced, that he practiced the same set of vocal exercises an hour a day for seven years, and that the entire set only filled



THE THIRD DEPARTMENT.

THE ART OF SINGING EFFECTIVELY.

Simply singing correctly the tones which form a tune, produces but a dull, | uninteresting musical performance, though the rules of the First and Second | the Fortissimo Power of Voice, and the second line with the Mezzo Power of Departments should be even perfectly observed.

To render singing interesting, effective, and such as will impress and affect those who listen to it; three things are necessary, in addition to those taught in

the First and Second Departments, viz:

The employment of the different Powers of the Voice. The employment of the different QUALITIES OF THE VOICE. The employment of the Emotions.

LESSON I.

THE POWERS OF THE VOICE.

Italian words are used to indicate the different Powers of the Voice.

MEZZO, means "MEDIUM," and indicates that a Power of Voice must be used, which is produced by making no exertion to sing loud, and no exertion to sing soft, but allowing the tone to be produced with that ordinary force or power which is used in ordinary conversation.

DIRECTION. Practice the exercises of Lesson III, in the First Department, (page 8,) very carefully producing every tone with the Mezzo Power of Voice.

PIANISSIMO, means "VERY SOFT," and indicates that the tones must be produced as softly as it is possible to produce them with a pure quality of tone.

DIRECTION. Practice the exercises on pages 14 and 15, singing one line with the Mezzo Power of Voice, and the next with the Pianissimo Power of Voice, and so on, alternately, through the exercises.

FORTISSIMO means "VERY LOUD," and indicates that the tones must be produced as loud as it is possible to produce them with a pure quality of tone.

DIRECTION. Practice exercise No. 8, on page 18, singing the first line with Voice, and so on, alternately, through the exercise.

NOTE TO THE TEACHER. Now have tunes and exercises practiced, singing one line Pianissimo, and another Mezzo, and another Fortissimo, and continue the practice until every pupil has a definite and clear idea of the exact Power of Voice denoted by the terms Mezzo, Pianissimo, and Fortissimo, and until every pupil is able to place his voice exactly at the required Power. Of course, there can be no uncertainty about these Powers. Mezzo is the ordinary Power, such as every one uses in conversation. Pianissimo is as soft as possible, and Fortissimo is as loud as possible. There can, therefore, be no possible uncertainty as to the exact Powers of Voice which these terms denote. Impress upon the minds of the pupils, that it is as necessary to be able to place the voice exactly upon the Power which is required, as it is to be able to place the voice exactly upon the Tone of the Scale which is required, and that it is as great a blunder to place the voice at Mezzo, when Pianissimo is required, as it is to place the voice at Seven of the scale, when Five is required. By "tunes and exercises," above, is meant the tunes and exercises in the book which the pupils are able to sing, any of which can be used as exercises for acquiring the ability to sing Mezzo, Pianissimo, and Fortissimo.

REMARK. Whoever has attended many of the gatherings of singers which are so common in different parts of the country, must have been struck with the singularly indefinite ideas which most singers have, of the different Powers of Voice. In most cases, they evince the most unaccountable propensity to sing with one "Monotonous Power," all of the time, and that "Monotonous Power," is almost invariably Forte. Ask them to sing Mezzo, and they will make a feeble attempt at obeying, but in the course of two or three measures, the voices will resume the "Monotonous Power." Ask them to sing Fortissimo, and after a tone or two, they will relapse into the "Monotonous Power" again. Even if asked to sing Pianissimo, but a few tones will have been sung, before the everlasting "Monotonous Forte" will have resumed its sway. Such singers can never produce a life-like, soul-moving performance. The voice must be trained to sing at any required Power, and to REMAIN EXACTLY AT THAT POWER, until directed to change by the conductor, or effective singing will be impossible.

LESSON II.

PIANO, means "SOFT," and indicates that a Power of Voice must be used which is half way between Pianissimo and Mezzo.

DIRECTION. Practice Exercise No. 7, on page 17, singing the first line, Pianissimo, the second line, Piano, the third line, Mezzo, the fourth line, Piano, the fifth line, *Pianissimo*, the sixth line, *Piano*, the seventh line, *Mezzo*, and the eighth line, *Piano*.

FORTE, means "LOUD," and indicates that a Power of Voice must be used which is half way between Mezzo and Fortissimo.

DIRECTION. Practice Exercises No. 3, on page 19, singing the first line, Mezzo, the second line, Fortissimo, the third line, Forte, the fourth line, Fortesimo, the fifth line, Forte, the sixth line, Mezzo, the seventh line, Forte, the eighth line, Fortissimo.

Note to the teacher. Now have tunes and exercises practiced, singing one line, Pianissimo, another, Piano, another, Mezzo, another, Forte, and another, Fortissimo. The obect of this and the preceding lessons, is solely to fix the different Powers of Voice indellibly in the minds of the pupils, so that they will be in no uncertainty in regard to them, and to impart the ability to place the voice with certainty upon the required Power, and keep it there until required to change by the conductor. In practicing the tunes and exercises, therefore, it may be well to pay no attention to the Powers in which good taste would require the different lines to be sung, but merely arbitrarily order one to be sung Mezzo, auother, Piano, &c. &c., paying the closest attention, that every voice is at the required Power. Much of the importance of the Fourth Department, consists in the necessity of the conductor's ordering one line to be sung Piano, another, Forte, &c.; and the absolute necessity of every singer's implicit obedience to the order, for if the conductor should order a line to be sung Pianissimo, and even one voice should disobey him and sing it Forte, the effect, instead of being impressive, would be ridiculous. It will be well, therefore, for the teacher to give the order with reference to the Power in which each line is to be sung, in the precise and military manner recommended in the Fourth Department.

LESSON III.

RULE I. Never sing *Fortissimo* for more than three or four tones at a time, or at most for more than one line of a psalm tune at once.

RULE II. Never sing louder than Mezzo, unless there is an especial necessity for singing louder.

Note. This lesson properly belongs in the Second Department, for the object of these rules is to preserve the voice from fatigue and injury, but as the terms Mezzo and Fortissimo will not be understood until this Department is studied, it was thought best to place the lesson here. The object of Rule I, is to guard the voice from being strained. It means that the voice must not be placed at the Fortissimo Power for more than three or four tones consecutively, but that after singing three or four tones, a softer Power must be used for some little time before the Fortissimo Power is again used. The rule permits an entire line to be sung Fortissimo, at once; but first class singers who take thorough care of their voices, rarely exert their full Power of Voice, for more than three or four tones consecutively. The object of Rule II, is to preserve the voice from fatigue. It simply requires the same care

of the voice in singing, that it receives in its "every day" use. When at the breakfast table, when conversing with friends, in transacting business, or chatting in company, the rule is invariably followed, "never to talk louder than Mezzo, unless there is an especial necessity for it." When halling a friend across a wide street, one uses the Forte Power of Voice, and when crying fire! the Fortissino Power, because there is then an especial necessity for the use of those Powers; but one never uses the Fortissino Power when greeting a friend with whom he is shaking hands, nor the Forte Power when asking for a cup of coffee at the breakfast table. So in practicing singing. It may be necessary to employ the Forte or Fortissino Powers when singing in church or at a public performance, (in order to give the appropriate effect to a given line or passage,) and when practicing for the especial purpose of applying the appropriate Powers of Voice to the different lines; but all ordinary practice should be at a Power not louder than Mezzo. To express the subject in other words, it should be the fixed habit of the voice to always sing Mezzo, except when there is an especial necessity for singing louder, following precisely the same custom in this respect that every body follows in talking.

LESSON IV.

CRESCENDO means "INCREASE," and indicates that the line or passage must be commenced *Pianissimo*, and then sung GRADUALLY louder and louder until on the last tone the voice reaches *Fortissimo*.

NOTE. It should be remembered that Crescendo and Pianissimo both mean the same thing, as far as the commencement of the line or passage is concerned. The only difference is that Pianissimo means that the voice must commence very soft, and stay so throughout the line, while Crescendo means that the voice must commence very soft, and immediately begin to grow louder and louder.

Direction. Practice Exercise No. 3, on page 19, singing the first and second lines, *Mezzo*; the third and fourth lines, *Piano*; the fifth line, *Crescendo*; the sixth line, *Crescendo*; the seventh line, *Crescendo*; and the eighth line, *Forte*; taking especial care that in each line which is to be sung *Crescendo*, the first tone of the line is sung *Pianissimo*, and each succeeding tone gradually louder and louder, until the last note of the line is sung *Fortissimo*.

DIRECTION. Practice the two "Amens" at the close of page 207, making a Crescendo on each whole note.

NOTE. The "Amens" at the close of many of the other Anthems, can also be practiced in the same manner. To be able to make a perfect Crescendo, is the acme of skill in the management of the Powers of the Voice, and no better practice for the purpose can be found, than to practice the "Amens" at the close of many of the Anthems, making a perfect Crescendo on the first syllable of each.

DIMINUENDO means "DIMINISH," and indicates that the line, or passage, must be commenced *Fortissimo*, and then sung GRADUALLY softer and softer, until on the last tone the voice reaches *Pianissimo*.

DIRECTION. Practice Exercise No. 8, on page 18, singing every line Diminuendo, taking especial care that the first tone of each line is sung Fortissimo, and each succeeding tone gradually softer and softer, until the last note of the line is sung Pianissimo.

NOTE TO THE TEACHER. Now have tunes and exercises practiced, singing one line Crescendo, and another Diminuendo, &c. The definitions given to Crescendo and Diminuendo, above, give their general signification. It is, however, perfectly proper for a Conductor to order a Crescendo or Diminuendo, to commence and stop at any power of voice he pleases. For example, he might say, "Commence this line Piano, and sing it Crescendo up to Forte," or "Commence this line Mezzo, and sing it Diminuendo, down to Piano," &c.

LESSON V.

RITARDANDO means "RETARD," and indicates that each tone in the line, or passage, must be sung in slower time than the tone which precedes it.

DIRECTION. Practice Exercise No. 1, on page 8, singing the 2d, 3d, 4th and 6th lines Ritardando, and the 1st and 5th lines in Time.

Accelerando means "Accelerate," and indicates that each tone in the line, or passage, must be sung in faster time than the tone which precedes it.

DIRECTION. Practice Exercise No. 2, on page 8, singing the 2d and 4th lines Accelerando, and the 1st and 3d lines in Time.

NOTE TO THE TEACHER. Now practice tunes and exercises, singing one line Ritardando, and another Accelerando, to a sufficient extent to impart to the pupils the ability to sing a perfectly gradual Ritardando, and a perfectly gradual Accelerando. This lesson does not come under the head of either the "Powers of Voice," the "Qualities of Voice," or the "Emotions," but it plainly belongs to the Third Department, and for the sake of the next lesson, is introduced here.

LESSON VI.

Three other terms are often used to express the manner in which a line or passage must be sung, in addition to those explained in Lessons I, II, III, IV and V, viz:

THE GENERAL RULE OF POWER.

THE GENERAL RULE OF MOTION.

THE GENERAL RULE OF EXPRESSION.

The term, "GENERAL RULE OF POWER," indicates that when the Treble, (of principal part,) moves upwards, all parts must sing Crescendo, and when the Treble moves downwards, all parts must sing Diminuendo.

DIRECTION. Sing "Gardner," (page 170,) According to the General Rule of Power.

NOTE TO THE TEACHER. In the first line of Gardner, the Treble ascends, so in the first line all parts must sing Crescendo, and must continue the Crescendo to the second tone of the second line, after which they must sing Diminuendo to the fourth tone of the third line. Then Crescendo to the first tone of the last line, and then Diminuendo to the end.

The term, "GENERAL RULE OF MOTION," indicates that when the Treble part moves upwards, the tune must be sung Accelerando, and when the Treble part moves downwards, the tune must be sung Ritardando.

Direction. Sing "Seely," (page 172,) singing the 1st and 2d lines in Time, and the 3d and 4th lines According to the General Rule of Motion.

NOTE TO THE TEACHER. The direction, of course, makes it necessary to sing Accel erando, from the second tone of the third line to the second tone of the last line, and ther Ritardando to the end.

The term, "GENERAL RULE OF EXPRESSION," indicates that when the Treble ascends, the tune must be sung Crescendo and Accelerando, and when the Treble descends, the tune must be sung Diminuendo and Ritardando. It other words, "General Rule of Expression," means the same as "General Rule of Power," and "General Rule of Motion," united.

DIRECTION. Sing "Lawrence," (page 172,) singing the 1st and 2d lines According to the General Rule of Expression, the 3d line in Time, and the last line According to the General Rule of Expression.

CONCLUDING REMARKS UPON THE POWERS OF VOICE.

The Powers of the Voice should never be indicated by the Composer of a tune. It is the exclusive prerogative of the Conductor to decide which lines shall be sung loud, soft, crescendo, diminuendo, &c. It is not possible intelligently to print directions, to indicate which lines shall be sung mezzo, piano, forte, pianis simo, fortissimo, &c., &c., because the Powers of Voice which would produce a good effect in a large church or hall, might produce a bad effect in a small church or hall. The Powers of Voice which would produce a good effect in a church or hall which is "good for sound," or in which it is easy to sing, might produce a bad effect in a church or hall which is "bad for sound," or in which it is hard to sing. A choir composed of experienced, thoroughly cultivated

singers, could effectively employ very different Powers of Voice in singing a || and soft in another. It is all a matter of taste, and every way is right. A tune, from those which it would be possible for an inexperienced and uncultivated choir to use in singing the same tune. For these and other reasons, which will readily suggest themselves, it is evident that tunes, and other pieces, never should be printed with directions where to use the different Powers of Voice, but the matter should be left entirely to the Conductor, who, taking the kind of room in which his choir are going to sing, the kind of voices of which his choir is composed, whether it is a clear, cold day, or a warm, moist day, and all things else, into consideration, should decide what Powers of Voice will produce the best effect in each line, and issue directions to his choir accordingly.

The different Powers of Voice may be likened to different kinds of spice with which food is seasoned. As the cook seasons his preparations by a judicious use of the different spices, so should the Conductor "spice" the piece which his choir are to sing, by a judicious use of the Powers of Voice, for as food without seasoning is insipid, so tunes sung without the use of the different Powers of Voice are insipid. The different Powers of Voice may be likened to the different colors used in painting. As the painter judiciously employs the different colors in painting a picture, so should the Conductor "color" the pieces which his choir are to sing, by a judicious use of the different Powers of Voice; for as a painting all of one color would be uninteresting, so a tune sung with only one Power of Voice will be uninteresting. The Powers of Voice may be likened to the inflexions and varieties of voice used in public speaking. As an oration, delivered in one hum-drum, monotonous tone, without inflexions or varieties of voice, would be dull, unmeaning, and "unimpressive," so will a tune sung, without the different Powers of Voice, be dull, unmeaning, and unimpressive.

It should be distinctly understood, that as it is the especial office of the Conductor, to decide with what Power of Voice each line should be sung, in order to produce the best effect, so he should make it his especial study to carefully notice the effects produced, by using the different Powers of Voice in singing a tune, and make it his earnest aim to be able to produce good effects in their use. The different Powers of Voice, with Ritardando and Accelerando, form, so to speak, a "pile of materials!" out of which the Conductor must "construct a good effect!" to every tune his choir sings. Should a Conductor be disposed to ask the question, "Where must I use Mezzo? where Forte?" &c., the answer is, "Anywhere! everywhere! no matter where, if you only use them!" There is no rule which makes it imperative to sing loud in one place, | different sentiments and emotions, contained in the words which are sung, viz:

hundred ways of applying the Powers of Voice to one tune might be devised. and every one of them would be right, and every one of them might be good. Indeed, it would be better for the Conductor to never have a tune sung twice, (publicly in church,) with the same Powers of Voice. If on one Sabbath he has the first line piano, and the second line forte, the next Sabbath he has the same tune sung in church, he had better have the first line forte, and the second piano, or make some other variety, which will prevent its being sung twice alike. As a hint how the Powers of Voice are to be employed in a tune, the following variety would produce a good effect, in singing the tune "Molino," page 119, viz: 1st line, Pianissimo, 2d line, Mezzo, 3d line, Forte, 4th line. first five notes, Fortissimo, each of the remaining notes, Crescendo. From the first note of the 3d line to the fifth note of the 4th line, Accelerando. The last three notes in the 4th line, Ritardando; 5th line, General rule of motion and Forte; 6th line, General rule of expression; 7th line, Forte; 8th line, General rule of power. This, however, is only one way in which the different Powers of Voice can be applied to this tune. A hundred other ways, some more complicated, some more simple, but all equally proper and equally good, might be devised, by any Conductor, who has given attention to the Third Department. As a further hint in reference to the employment of the Powers of Voice, the tune "Wollaston," (page 165,) might be sung from beginning to end, according to the rule of expression. This would, of course, make it necessary to sing "louder and faster," where the Treble ascends, and "softer and slower," where the Treble descends, throughout the tune. The tune "Alexandria," (page 159,) might be sung from beginning to end, according to the general rule of power. This would, of course, make it necessary to sing it "louder and louder," where the Treble ascends, and "softer and softer," where the Treble descends.

LESSON VII.

THE QUALITIES OF VOICE.

THREE DIFFERENT QUALITIES of the voice are in common use, to express the

THE OPEN QUALITY OF VOICE.

THE LIGHT QUALITY OF VOICE.

THE SOMBRE QUALITY OF VOICE.

Note. These three qualities are also in common use in conversation. When expressing joy and gladness, the Open quality of voice is used. When expressing tender, gentle, pretty, or loving sentiments, the Light quality of voice is used. When expressing horror, awe, dread, sorrow, &c., the Sombre quality of voice is used. It will be well for the teacher to illustrate these Qualities of voice, by giving several examples of each, in the speaking voice. Such sentences as "Oh! these are glorious tidings," uttered in such a jubilant tone of voice as political orators are wont to use, when announcing unexpected victories, will illustrate the Open Quality of voice. "Oh! what beautiful flowers those are!" "Oh! what a sweet pretry child that is!" and similar sentences, uttered in the tone of voice which ladies almost always use, when uttering such expressions, will give an example of the Light Quality of voice. Such sentences as "What an awful death! dreadful! terrible!" "How dismal is the tomb!" "A terrific storm is coming upon us!" &c., spoken in the deep and gloomy tone of voice in which a good reader would express such ideas, will form an illustration of the Sombre Quality of voice. It will also be well for the teacher to further illustrate the importance of employing the right Qualities of Voice, by misusing them. For example, uttering such sentences as "What an awful death!" &c., in the Light or Open Quality of voice; such sentences as "Oh! these are glorious tidings," in the Sombre Quality of voice, &c., &c.

THE OPEN QUALITY OF VOICE is produced by causing the breath to pass from the throat, out of the mouth, without touching any part of the mouth.

THE LIGHT QUALITY OF VOICE is produced by directing the breath against the front part of the roof of the mouth, (i. e. against the gums of the upper teeth.)

THE SOMBRE QUALITY OF VOICE is produced by directing the breath against the back part of the roof of the mouth.

Note. It will be noticed that these three qualities of voice are formed by managing the

breath, precisely as it is managed in producing the Three Registers.

The Open Quality is produced precisely like the tones of the Chest Register. It is implied, of course, that when striving to produce the Open Quality, the breath, even in the medium and head registers, must pass out of the mouth as it does in the chest register.

The final rule of the Third Department is, that any rule of music may be broken, if the "effect" will be promoted by so doing. It will be seen, that breaking the rules of the registers, and causing the breath to come from all parts of the voice, as it does in the chest register, will produce a more joyous, gladsome quality of tone, than can be produced by directing the breath as the rules of the medium and head registers require. Inexperienced singers will, perhaps, find it difficult, if not impossible, to sing in tune in the medium and head registers, if the breath is not managed in accordance with the rule for each register. As quite a joyful quality of tone can be produced, even when the breath is directed as the rule for the medium and head registers require, such singers had better apply the breath according to the rule of each register, even if the Open Quality is not quite so perfectly produced. It will be understood, of course, that the Open Quality of Yoice is to be used when toyful, sublime, or lofty sentiments are to be expressed.

The Light Quality is produced precisely like the tones of the Medium Register. That is,

even when singing in the Chest Register, the breath must be managed as it is in the Medlum Register. It will be noticed, that by this management of the breath, the tones of the Chest Register will be shorn of their "native" fulness and richness, but the change in the management of the breath will, nevertheless, produce the required Light Quality of Voice. The pupils must understand, that the Light Quality of Voice is to be used when gentle, pretty, tender (&c.) sentiments are to be expressed.

The Sombre Quality is produced precisely like the tones of the Head Register. That is, even when singing in the Chest or Medium Registers, the breath must be managed as it is in the head register. So managing it, will take from the tones of the chest and medium registers their "native" fulness and richness of tone, but it will produce the required Sombre Quality of the Voice. It must be understood, that the Sombre Quality of Voice is to

be used when gloom, horror, awe, reverence, (&c.) are to be expressed.

DIRECTION. Sing Nuremburg, (page 340,) using the Open Quality of Voice.

Practice verses set to other tunes, which express joyful (&c.) sentiments, using the Open Quality of Voice.

Sing the first verse set to Cheney, (page 80,) using the Light Quality of Voice.

Practice verses set to other tunes, which express tender, gentle (&c.) sentiments, using the Light Quality of Voice.

Sing the words set to Reeves, (page 131,) using the Sombre Quality of

Voice.

Practice verses set to other tunes, which express gloomy, solemn, reverential

(&c.) sentiments, using the Sombre Quality of Voice.

Sing the following verse to Molino, page 119, (or to any other appropriate tune,) using the Sombre Quality of Voice to the 1st and 2d lines, the Open Quality of Voice to the 3d and 4th lines, and the Light Quality of Voice to the 5th and 6th lines:

Though in the paths of death I tread, With gloomy horrors overspread, His bonnty shall my pains beguile; The barren wilderness shall smile, With lively greens and herbage crowned, And streams shall murmur all around.

NOTE. It will be well to seek out a number of verses, (from among those set to the tunes in the book,) which require all three qualities of voice in one verse, (as in the verse above,)

the Open Quality in singing, so that in most choirs it will not be necessary for the Conductor

to say anything, when he wishes the Open Quality used, as the voices will produce that

so that the three qualities will be brought in close contrast with each other.

Of course, the Conductor must direct which Quality of Voice must be used, giving his orders to the choir with reference to the Quality of Voice, in the same manner as for the Power of Voice. It should form a subject of study with the Conductor, to acquire the ability to direct the Qualities of Voice to be used, in such a manner as to properly express the sentiments which are sung. It may be remarked, that nearly all voices naturally produce

quality by simply being let alone. Occasionally a voice will be met with, the natural quality of which is the Light Quality. Such voices will be "at home" in singing a love song, or ballad. Occasionally, also, a voice will be met with, the natural quality of which is the Sombre Quality. Such voices are most at home in deep, tragic songs. With a very highly trained choir, fine and delicate effects may be produced by, so to speak, "mixing" the qualities of voice. For example, using the Light Quality with a slight mixture of the Sombre; the Open Quality, somewhat inclining to the Light, &c. &c.

LESSON VIII.

EMPLOYMENT OF THE EMOTIONS.

This is the "Third thing," which constitutes the Third Department. Though the most important of the three, (indeed, it is more important than all things else in vocal music put together,) it does not require special lessons for its practice.

The Employment of the Emotions, simply means that the words must be uttered as if the singers meant them. They must come from the heart. The singers must make the words sound precisely as if they were their own words; precisely as a play-actor makes the words sound, he utters in his personations of characters; precisely as a boy at school utters his words when speaking a piece; precisely as an Episcopal clergyman reads the service on the Sabbath, using words which are not his own, but always making them sound as if they were.

Unless the words are thus treated in singing, the performance becomes lifeless, mechanical, unmeaning, uninteresting. Though every rule of singing should be perfectly observed, the performance will be "Like tinkling brass, an empty sound," unless the Emotions are thus employed in the utterance of the words.

NOTE. To practice this lesson, the teacher has simply to use the words of any tunes in the book, requiring every pupil to "personate" them, enlisting his feelings in them, precisely as he would in a speech he was speaking before an audience.

LESSON IX.

UTTERANCE OF THE WORDS.

NOTE. To impress upon those who listen to them, the sentiments of the words which are sung, is the principal design of the instructions of the Third Department. These sen-

are sung with so much distinctness that they can understand what the sentiments are. It becomes, therefore, of the first importance, that singers shall utter the words so they can be distinctly understood. Those lessons of the Second Department, which teach the positions of the mouth for each letter of the alphabet, must, necessarily, impart the ability to utter all words with perfect distinctness. Where there is not time to carry a class through them, a good degree of distinctness can be secured, by making it a rule, that except on long notes, every syllable is to be spoken as short and distinct as they are spoken in talking. The Conductor might give this order: "When a note is not more than two beats long, make the syllable as short as it is made in talking, and let the rest of the time belonging to the note pass in silence. When the note is more than two beats long, make the tone its full length, articulating the last letter just as the last beat of time belonging to the note commences." The tune Sprague, page 177, is a good tune to illustrate this order. The "we" must be sung as short as it would be spoken if used in talking. A little more time belongs to the note, than is sufficient to do this, but that must pass in silence before the "come" is articulated. The "come" must be spoken as short as it would be in talking, which will leave a comparatively long time, before it is time to sing the "with," but that time must be passed in silence. So with every syllable in the tune, except "morn" and "born," which, being sung to notes more than two beats long, must be made their full length, taking care that every voice articulates the "rn" just as the third beat of time commences. Singers who have long been careless about the utterance of the words, when required to speak the syllables short, often have a "drawl" at the end of each tone, sounding almost as if the tone "oozed" out of the mouth after the singer supposed it had been stopped. Care should be taken that every syllable is spoken in a definite, manly, neat and distinct manner, and on notes which are not more than two beats long, that the tone shall be abruptly stopped as soon as the syllable is uttered, without allowing a drawling tone to "ooze" out of the mouth after the syllable has been spoken. The direction to utter each syllable short, when the note is not more than two beats long, will do in tunes which move as fast as "Sprague." In slower tunes, the direction might be to utter each syllable short, when the note is not more than one beat long. Whatever method is adopted to secure it, the teacher should be sure and impart to his pupils the ability to utter all words used in singing, neatly and distinctly.

LESSON X.

THE POWER OF CONCENTRATION.

Note. Every singer must acquire the ability to abstract the mind from everything else, while he is singing, and concentrate its full powers directly upon the piece he is singing. He must be able to exclude every other thought from the mind, and have all his thoughts concentrated entirely upon the piece he is singing. The most skilful singer could not sing the simplest piece correctly, and at the same time allow his thoughts to be occupied with a subject unconnected with the piece. The teacher can illustrate this by singing some tune himself, (selecting one in which there is a marked effect,) singing, say, the first two lines, with all the thoughts, mind and soul concentrated upon them, and then allowing the thoughts to wander, the moment he commences the third line. It will be found that the "charm" of the singing is destroyed, the moment the thoughts are allowed to wander. It

is all-important that the members of a choir should possess this power of concentration. Let them talk and be as sociable as they please when not singing, but the moment they begin to sing, every thought disconnected with the piece should be at once banished from the mind. The teacher should have tunes practiced, with special reference to acquiring the Power of Concentration.

CONCLUDING REMARKS

UPON THE PHYSIOLOGICAL SYSTEM.

According to this system, SIX PROCESSES must receive careful attention, in order to sing any tune correctly, viz:

- 1. READING THE MUSIC CORRECTLY.
- 2. PURITY OF TONE.
- 3. ARTICULATION.
- 4. Powers of voice.
- 5. QUALITIES OF VOICE.
- 6. EMPLOYMENT OF THE EMOTIONS.

NOTE. By the 1st, is meant that the singer must sing the right tones to form the tune, i. e. the tones which are represented by the notes. For example, if the notes say he must sing ONE, THREE and FIVE, and he should sing TWO, FOUR and SIX, he would not be reading the music correctly, and consequently would not be singing the tune correctly.

By the 2d, is meant that every tone in the tune must be produced pure, (i. e. according to the rules of the Second Department.) If any of the tones of a tune are produced with a husky, harsh, disagreeable quality of tone, or in the slightest degree out of tune, the tune will not be sung correctly.

By the 3d, is meant that every word must be uttered so distinctly, that it can be distinctly understood. If this is not done, the tune would not be sung correctly.

By the 4th, is meant that an agreeable variety of the Powers of Voice must be used in every tune. If this is not done, the tune will not be sung correctly. (It may be well to remark, that the peculiar office of the Powers of Voice seems to be, to secure the attention of the listeners. Let a choir sing one line very soft, and the next line very loud, and they will instantly attract the attention of the audience. The same is true in public speaking. Whenever a public speaker uses a loud power of voice in one sentence, and a soft power in the next, his audience will always, for the moment at least, give him their fixed attention. The use of the Powers of the Voice in singing, does not touch the feelings, (the use of the Emotions can alone do that,) but it renders the singing much more agreeable and interesting to the ear, than a monotonous use of one power only could make it, and always ensures the marked attention of the audience.)

By the 5th, is meant that if the words express joyful sentiments, the singers must use the Open Quality of Voice; if tender sentiments, the Light Quality of Voice; and if gloomy sentiments, the Sombre Quality of Voice. If this is not done, the tune will not be sung correctly. (It may be well to remark, that the office of the Qualities of Voice is to impress the sentiments of the words upon the listeners. It would not be possible to make listeners feel a gloomy sentiment, if it was expressed in the Open Quality of Voice, nor a joyful sentiment, if it was expressed in the Sombre Quality of Voice.)

By the 6th, is meant that the singers must personate the words which they are singing, uttering them as if they meant what they are saying. If this is not done, the tune will not be sung correctly.

THE FINAL RULE OF THE THIRD DEPARTMENT. Any rule of music may be broken, if the "effectiveness" of the Singing will be increased by so doing.

Note. For example, it is perfectly right for the Conductor to order a passage to be sung out of time, if the effectiveness of the passage will be increased by so doing, notwithstanding the rule requires singers to sing in time. It would be perfectly right for the Conductor to order the rules of the Registers (page 58,) to be broken, for the sake of producing the different Qualities of Voice, (see page 70,) if the effectiveness of the piece will be increased by so doing. So with every rule of music. If the Conductor is convinced that the singing will be made more effective in a certain passage, by breaking one or more rules, he never should hesitate to order them to be broken.

END OF THE THIRD DEPARTMENT.

THE FOURTH DEPARTMENT.

THE ART OF SINGING IN CHORUS.

When one voice sings alone, the performance is called "Solo Singing." When a number of voices sing together, the performance is called SINGING IN CHORUS.

NOTE. The term "Chorus" is also applied to those pieces in an oratorio, which are to be sung by a full choir, and the term "Singing a Chorus" has come to mean "singing one of those pieces in an oratorio, which are designed to be sung by the full choir." The word "chorus," however, properly means, "a number of voices singing together," and in this sense it is used in this Fourth Department. The Fourth Department might with equal propriety be called the "Art of Singing in a Choir," "the Art of Singing in a Musical Society," or the art of singing in any musical company, where several voices sing on each part.

Rule. When Singing in Chorus, every voice must be absolutely and en-

tirely under the control of the Conductor's mind.

When singing alone, the singer must follow the spontaneous impulses of his own mind. The "charm and effect" of solo singing entirely depends on this. Should a singer, when singing a solo, merely mechanically obey the directions of another, instead of obeying the impulses of his own mind, the "charm and

effect" of his solo would be entirely lost.

When singing in Chorus, the singer must have no mind, preference or inclination of his own, but must place his voice entirely at the disposal and under the control of the Conductor. The "charm and effect" of Chorus Singing entirely depends upon this. Should a singer, when singing in chorus, follow the impulses of his own mind, instead of implicitly obeying the directions of the Conductor, the "charm and effect" of the chorus singing would be entirely lost

A perfect knowledge of the First, Second and Third Departments, will make a perfect Solo singer. A knowledge of all four Departments is necessary to make a perfect Chorus Singer. If a singer can read music well, as taught in the First Department, can control the voice well, as taught in the Second Department, and can sing effectively, as taught in the Third Department, he can sing perfectly, when singing alone!

To sing perfectly when singing in a choir, or wherever a number of singers are singing together, it is necessary that, in addition to all the knowledge imparted by studying the First, Second and Third Departments, the singer should manner, and must give it only once.

possess the ability to place his voice entirely and wholly under the control of another's mind than his own, viz: the Conductor's.

Hence the ABILITY TO SING IN CHORUS, is an entirely different art from the ABILITY TO SING ALONE. Hence the necessity of the study of the Fourth Department.

Note. The Teacher should make the difference between Solo Singing and Singing in Chorus plain to his pupils. No two arts can be more unlike, than the art of Singing in Chorus and the art of Singing alone, because the very thing which constitutes the whole charm and effect of the one, will entirely ruin the effect, and "break the charm" of the other. For the "charm" of solo singing lies in the singer's following the spontaneous impulses of his own mind, while the "charm" of chorus singing lies in every singer's implicitly obeying the impulses of the Conductor's mind. If in a solo, the singer should mechanically follow the dictates of some other person's mind, the "charm" of the solo singing would be destroyed. If in a chorus, even one singer should follow the impulses of his own mind, the "charm" of the chorus singing would be destroyed.

LESSON I.

RULE I. The Conductor must give definite and clear directions with regard to everything which the singers are required to do.

Note. Under this system, the exclusive business of the Conductor is to give orders, and see that they are obeyed, by every one taking part in the performance. He must not sing, (i. e. when the choir are practicing.) but must devote his whole attention to seeing to it, that his orders are obeyed by every voice. This of course he could not do if he was to sing himself, for his attention would then have to be devoted to his own singing, and he could not tell whether those under his direction were singing correctly or not. If so well skilled on the piano, melodeon or violin, as to be able to play them, and at the same time devote so much attention to the singing as to detect every error, he might accompany the choir upon such an instrument, but the Conductor should make it his chief business to attentively listen to the effect of the singing, and to mark and correct every error or defect. It will be noticed, that upon this system, it would be possible for a person to conduct a choir perfectly, and yet be unable to either sing or play himself, because the business of the conductor is not to sing or play, but merely to give orders, and see that they are obeved.

Rule II. The Conductor must give every order in a clear and concise manner, and must give it only once.

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Note. This rule implies that the Conductor must adopt a military style in giving his orders. He must form a clear idea in his own mind, what he wishes the choir to do, and then must give the order to do it, in the same style in which a military officer issues his orders, i. e. in as few words as possible, directly to the point, and in so loud a tone of voice that every singer will be sure to hear and understand it. The conductor must not, under any circumstances, give an order in a confused and uncertain manner. He must not speak until he knows exactly what he wishes to say, and then must speak in a distinct military style, and directly to the point. This rule does not apply to explanations, exhortations, or anything of that kind, but simply to orders to do something. The conductor should establish a clear distinction between explanations, suggestions, advice, &c., and "orders." The latter should be invariably given in the tone of voice required in the rule, and should be instantly obeyed by every singer. By "orders" is meant directions for actual musical performances, such as "first line piano!" "second line forte!" "sing!" "take your scats!" "hundredth page!" or whatever else the conductor has to request the singers "to do"

RULE III. Every singer who takes part in Singing in Chorus, must invariably hear every order the Conductor gives.

Note. To do this, singers should invariably give the Conductor their whole attention, whenever he is giving an order, and not one singer should fail to hear the order he gives. If they are talking or whispering when the Conductor gives an order, they should stop, even in the middle of a word, if necessary, in order to hear his order. Whatever they are doing, whenever the Conductor gives an order, they should immediately stop, and give him their whole attention, so as to be sure and obey Rule III.

RULE IV. The Conductor must never overlook a single instance of failure to comply with the order he gives.

Note. The efficiency of choir or chorus singing depends very much upon a rigid observance of this rule. None can doubt but that in a chorus performance, every voice must do exactly the same thing, or the effect of the chorus singing will be destroyed. If every singer knows that every deviation will be immediately noticed by the Conductor, they will soon cease to make mistakes. If, however, they find they can be careless with impunity, their carelessness will soon grow into a fixed habit, and perfect chorus singing will soon be impossible.

Direction. The teacher can exercise his class in the "art of obeying orders," by selecting a tune, and ordering them to omit one measure in each line, or one note in each measure, &c., &c., designating, of course, which measure, or which note, requiring perfect obedience on the part of every singer. He can also select a tune, and order one line to be sung soft and another loud, &c., in all cases carefully requiring the obedience of every singer. The instructions of this lesson can be enforced by simply carefully requiring the compliance of every singer, to every direction which is given in the usual exercises, instead of attending to special exercises for the purpose. For example, when required to take their seats, find the page, commence singing, or in whatever else they are required to do by the conductor or teacher, let the habit of instant obedience be carefully inculcated.

LESSON II.

RULE I. When singing in chorus, no noise of any kind must be permitted in the room while actually singing, but all whispering, talking, &c., must be done between the tunes, or at times when the singers are not actually engaged in singing.

Rule II No one must move around the room, or leave or take their seats, while the singers are actually engaged in singing, but all changing of seats must be done between the tunes, or when the singers are not actually engaged in singing.

RULE III. No person must enter or leave the room, while the singers are actually engaged in singing, but must do so between the tunes, or only when the singers are not actually engaged in singing.

Rule IV. No person must sit with the singers, except those who take part in the singing.

Note. No spectators ever ought to be allowed in the room where singers are practicing, but if for any reason they are permitted to be present, they should not be allowed to sit with the singers, but should be required to sit by themselves.

Rule V. No stranger should be permitted to sing with a choir or musical association.

Note. By this is meant, that no one who has not practiced with a choir, long enough to be perfectly able to sing precisely as the choir do, ought ever to sing with them in public. The better and more independent a singer is, the less will be be able to sing with a strange choir or chorus, for he will be more liable to follow the impulses of his own mind, instead of the directions of the Conductor, than a less experienced singer.

LESSON III.

MISCELLANEOUS RULES.

RULE I. No questions must ever be asked of the Conductor, when in the official discharge of his duty.

Note. This means that the propriety of the directions which the Conductor gives, must never be questioned. There can be no objection to questions being asked in private, with regard to any points which are not understood, but no questions should ever be publicly asked. It is of the utmost consequence, that the Conductor shall be left perfectly free to follow his own "spontaneous" judgment. Questioning the propriety of his directions, would

so disturb the most experienced Conductor, as to render it impossible for him to give such orders as will produce good effects from the singing.

He must, on no account, oblige the choir always to sing orders as will produce good effects from the singing.

RULE II. The Conductor must never ask advice of the singers, or any one else, when in the official discharge of his duty, but every order he gives must be dictated solely from the impulses of his own mind.

Note. If a Conductor chose to privately ask the opinion of the members of his choir, he could of course do so with perfect propriety, but when in the official discharge of his office, if he asks advice of this one and that one, or shows vacillation in any way, he will soon have a choir which will pay little attention to his directions.

Rule III. A Conductor must follow his own original plan of directing his choir, and must seek to produce effects, the idea of which originates in his own mind. He must in no case blindly follow the plans of another person, but under all circumstances, must construct his own plans, and seek solely to produce effects which suggest themselves to his own mind.

Note. Effects are produced in singing, upon the same principle that they are in public speaking. An individual who should deliver a public address, and simply attempt to imitate Daniel Webster, or any other good orator, would produce such a mechanical, parrot-like performance, that, instead of producing a good effect upon his audience, he would undoubtedly be laughed at. A conductor who should conduct his choir, in singing an anthem, or any other piece, and attempt to conduct it in the same manner in which he has heard some distinguished professor of music, or some good conductor, direct the same piece, would simply produce a miserable, parrot-like, mechanical performance, which would produce no good effect upon the audience. He can make his choir sing in a life-like, effective, and impressive manner, in no other way than by following his own original ideas. He may get valuable ideas by listening to effects produced by other conductors, but he can never make his choir produce a good effect, by blindly imitating them.

RULE IV. Singers must never sing immediately after eating, and not within two or three hours after eating dinner. If, for any reason, compelled to sing within that time, no louder power of voice than *piano*, or at the utmost, than *mezzo*, must be used.

RULE V. Singers must avoid inhaling the night air, after practicing singing.

Note. Singers could hardly take a surer method for ruining their voices, than after spending a couple of hours in practicing, in a warm church or room, to talk and laugh all of the way while going home, thus inhaling the night air every time they breathe.

RULE VI. Singers must be in their seats at least ten minutes before commencing to sing, and must be in a perfectly calm, unfatigued, cool and collected state, before attempting to sing.

NOTE. The members of a choir, on the Sabbath, should rigidly obey this rule. Where all, or any of the members, are out of breath, from hurriedly coming to church, or are fatigued, or in any other state than that required by this rule, it will be impossible to sing well. Every member of a choir, on the Sabbath, should by all means be in their seats at least ten minutes before the commencement of the services.

RULE VII. The Conductor must decide on what key the piece to be per- all, must be done by all together.

formed shall be sung. He must, on no account, oblige the choir always to sing the piece in the key in which it is written in the book, but must take all the circumstances of the choir into consideration, and decide what key will be best.

Note. This rule is of the utmost consequence, for it is very often the case, that a choir cannot sing a piece in tune, or well, in one key, when they can sing the same tune admirably in another key. For example, a tune which is written in the key of G, might ordinarily go very well in that key, but on a damp, chilly Sabbath, when many of the choir have slight colds, and all feel dull, it would be just about impossible for them to sing it in tune, or to sing it well at all, in the key of G, while in the key of E or F they will sing it with the most perfect ease, in the most perfect tune, and with admirable effect. On another occasion, when the weather is bracing, and every singer feels a cheerful flow of spirits, the very same tune might produce the best effect in the key of Ab or A.

RULE VIII. Ladies must not have their bonnets on while practicing singing. Note. The throat should be perfectly free and unconfined while singing, and nothing should be permitted to touch it. It may not be proper for ladies to sing without their bonnets in public church services, but in all meetings for practice, and in fact on all other occasions, they should never sing with their bonnets on. It would be much better if gentlemen could remove their cravats, and have the throat equally free, but at any rate they should be sure that nothing presses upon, or even to the throat while singing.

Rule IX. Singers must never notice mistakes which other singers make, but always appear perfectly unconscions of them.

NOTE. If a singer should make a mistake, and all the other singers take no notice of it, but carefully do everything right themselves, the mistake might do but little harm; but where, when a singer makes a mistake, many of the singers present withdraw their attention from their own singing, to notice the mistake, the effect of the singing is usually ruined.

RULE X. No person must take a part in Singing in Chorus, unless he is as close to those who are singing the same part which he sings, as it is possible to get.

RULE XI. Singers must always leave their seats and walk around during recess, and not on any account, (if possible to avoid it,) retain their seats more than an hour at a time, (when engaged in practicing.)

RULE XII. Singers must never be prompted, or aided in singing their parts, but must always sing without being allowed to depend upon any one but thems wes.

Note. This means that neither the conductor nor prominent singers must ever prompt or aid any other singers. The conductor must simply give his order, and every one must comply, without being prompted or aided in the least. This does not mean that the conductor must not give examples, nor that he must not allow singers to be aided when first learning a piece, but that when sung in public, the piece must sound as if every singer was perfectly able to sing his own part without being prompted or aided, by the conductor or any one else.

Rule XIII. While Singing in Chorus, no person must make any display, or do anything which will attract attention to himself, but whatever is done at all, must be done by all together.

NOTE. If any singer desires to attract attention to his own voice, or abilities, let him do it by singing a solo. If, in singing in chorus, any singer attracts attention to himself, he ruins the chorus effect, which requires that every voice shall lose its individuality, and blend perfectly with the other voices.

RULE XIV. When Singing in Chorus publicly, no confusion must be allowed, but everything must be done with the utmost calmness and quietness.

Rule XV. A repeat must never be overlooked, but every printed character in a tune must be literally performed, unless otherwise ordered by the Conductor. In no case must a singer vary from the printed character, unless ordered to do so by the Conductor.

Note. When singing a solo, the singer can vary from the notes as much as he pleases, (subject of course to the criticisms to which such a course might give rise,) but in chorus singing, every voice must do precisely the same thing, and consequently no voice must vary, without all do, and all of course will not, unless ordered to do so by the conductor. If anything makes a singer appear stupid, it is to overlook a repeat. To go on, while all the other singers have gone back in observance of the repeat.

RULE XVI. All the singers who take part in singing a piece must pronounce every word alike.

NOTE. It matters little how a word is pronounced, but every word must be pronounced in the same manner by every singer. In words which have several different pronunciations, the conductor must decide which shall be adopted.

RULE XVII. Every meeting for practice should commence precisely at the minute appointed for its commencement. The time appointed should be such that every singer can be present at the commencement, and every singer should, without fail, be present at the time appointed for commencing the exercises.

Note. A choir who do not observe this rule, can never sing well. A musical society who do not observe it, will never prosper.

Rule XVIII. Singers must never fail to sing the first note, in every piece and passage which they sing.

RULE XIX. Singers must never sing on a solo, nor even hum it over, but must remain perfectly silent during the time occupied by the solo, unless ordered to sing it by the Conductor.

RULE XX. The Conductor must never give an order that he is not sure every singer can comply with.

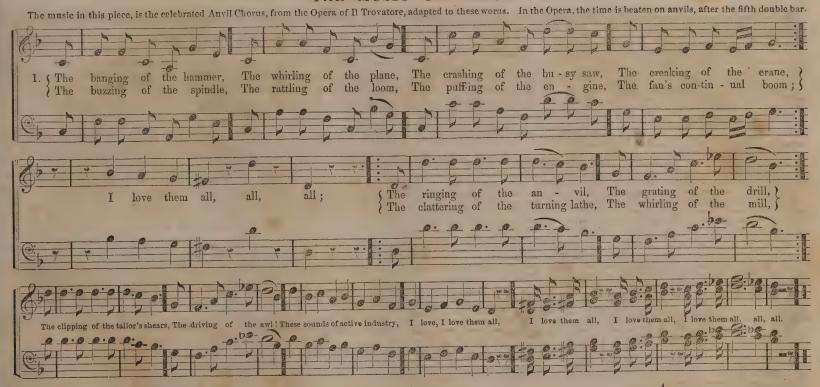
RULE XXI. The air in the room in which singers are practicing must be kept pure.

Note. It not only destroys the purity of tone, and takes all the life from the singing, to nave the air in the room impure, but it is detrimental to the health, to sing when obliged to inhale impure air.

CONCLUDING REMARKS

UPON THE FOURTH DEPARTMENT.

The grand principle of this Department is, that Singing in Chorus cannot be effective, unless every voice devotes its entire powers to the production of one effect. That this one effect can never be reached in any other way, than by having every voice entirely subject to one mind. That that one mind must be the Conductor's. That the ability to infallibly obey every direction given by the Conductor, is an art which must be acquired by careful obedience to such rules as are contained in this Fourth Department. It takes the ground that the art of Singing in Chorus, is essentially a different and a more difficult art, than the art of singing alone, and that the ability thus to place the voice entirely under the control of the Conductor, is an ability worthy the ambition of every singer to acquire. It makes it the sole business of the Conductor to give orders. It does not allow him to sing himself, but makes it his sole duty to merely give orders, the execution of which will produce good effects, and to see to it that these orders are obeyed by every singer. In a public performance, this department does not permit the Conductor to make a display of himself, by standing before the singers, beating time, or prompting them with his voice, but requires that everything shall be done with the utmost quietness, and in simple obedience to his directions, sounding to the listeners precisely as if every singer was perfectly familiar with every piece which he has got to sing, and fully able to sing it without the least assistance, or prompting from the Conductor, or any one else. It will be found to be a good plan, when practicing an anthem, or any piece which the singers cannot readily sing, to practice only a line or two at a time, instead of going from beginning to end at once. Each mistake can then be corrected while fresh in the mind of the singers, and each sentence correctly learned before the mind is confused, by putting all the sentences in the piece together. The Conductor should realize that there is a reason for every defect in the singing of his choir, and should not rest satisfied until he has ascertained what the reason is. In all practice, the Conductor should always have a definite point to bring out, and should never practice in a vague or indefinite manner. The meetings for choir practice, having special reference to preparation for the services of the Sabbath, will be much more efficient if conducted with the same regard to the sacredness of the service, which Sabbath school teachers observe in their meetings for preparation. If such choir meetings can be opened or closed with prayer, it will be well. A Conductor must, officially, be no respecter of persons. The slightest partiality will destroy the unity and efficiency of any choir. The solos which are sung in a choir should not always be sung by the same persons, but if possible, all the members of the choir should be induced to take part in them, that all the voices in the choir may become as nearly alike as possible.



The clicking of the magic type, the earnest talk of men. The toiling of the giant press, the scratching of the pen. The tapping of the yard-stick, the tinkling of the scales, The whistling of the needle, (when no bright cheek it pales.) The humming of the cooking stoves, the surging of the broom, The busy sound of threshers, as they clean the ripened grain; The pattering feet of childhood, the housewife's busy hum. The buzzing of the scholars, the teacher's kindly call-The sounds of active Industry, I love, I love them all.

I love the plowman's whistle, the reaper's cheerful song. The drover's oft repeated shout, spurring his stock along, The bustle of the market man as he hies him to the town, The hallon from the tree-top as the ripened fruit comes down: For duty cheers the spirit as dew revives the flowers; The husker's joke and catch or glee, 'neath the moonlight on the plain,

The kind voice of the drayman, the shepherd's gentle call, These sounds of pleasant Industry I love, I love them all.

Oh, there's a good in labor if we labor but aright, That gives vigor to the day-time, a sweeter sleep at night, A good that bringeth pleasure, even to the toiling hours! Then say not that Jehovah gave labor as a doom, No, 'tis the richest mercy from the cradle to the tomb; Then let us still be doing whate'er we find to do, With cheerful, hopeful spirit, and free hand strong and true.

No. 1. No one should become a member of a choir, solely for the sake of the enjoyment | by every one, without one solitary exception, under any pretext or from any reason whatto be derived from it, but every one who joins a choir should realize that by so doing, he takes upon himself no less a duty than that of publicly performing an important part of the

public services of the sanctuary.

No. 2. The motive which actuates the Sabbath School Teacher to cheerfully devote his time and talents to the sabbath school, -the motive which actuates the officer of a church to the cheerful performance of the duties of his office, - the motive which induces the member of a church or congregation to do whatever it is his duty to do, to sustain the ordinances of the gospel,-should be among the motives which actuate the member of a choir to undertake the duties of a choir member, and no person should join a choir who is uninfluenced by these motives.

No. 3. Each member of a choir should realize that the services he renders as a choir member, are really rendered to his Saviour. It is not possible for any one who believes the bible, to avoid this conclusion. With such a view of the nature of a choir member's ser-

vices, who, that values the friendship of Him, who

" ____ above all others, Well deserves the name of friend,"

can ever grudge the little time, study, and pains which it is necessary to bestow, in order to perform the duties of a choir member perfectly? Who with such a view of the subject, would ever be willing to perform those duties in a slothful, slovenly, unprepared manner?

No. 4. Members of choirs should read those directions, recorded in Exodus, Leviticus and Deuteronomy, which God gave to the Israelites, for the performance of His public worship in ancient times. Learning from them, that he required the best of the flock to be sacrificed to him,—that he would accept only that which was without spot or blemish, and never the lame, the torn and the blind; they should rest assured that they cannot take too much pains to prepare themselves publicly to worship him "in the beauty of holiness."

No. 5. The rules, the observance of which will ensure perfect choir singing, are few and simple, but must be invariably and rigidly observed. Surely no one who realizes the nature of a choir member's duty, will ever fail to take the necessary pains to acquaint himself

with these rules, nor be unwilling most rigidly to obey them.

No. 6. God has given laws for the management and developement of the voice in singing. To be a good singer it is necessary to learn those laws, and practice in obedience to them. He might have made the voice, so that every one would have sung without study or practice, as well as Jenny Lind can, but he did not. He has made it necessary to devote labor and time, to the acquisition of the ability to sing well. There is no proof, that he has authorized the laws which he has given for the development of the "power of song," to he set aside, when it is used in his service, -and doubtless, choir members who labor to attain greater and greater skill in the art of singing, that they may employ it in singing God's praises in the public services of the sanctuary, are rendering an acceptable service. Should they, like David, feel unwilling to offer to God that which costs them nothing (in time and study) it cannot be that they are in error.

No. 7. Choir members should never feel that they are serving a church, or make the approbation of the congregation the object of their study, but should regard their service as rendered to Him whose praises they sing. However much they may prize the approbation of the Congregation, they should not weary of well doing because such approbation is

withheld.

No. 8. Choir members should not be oversensitive, nor easily offended. Least of all should they allow themselves to be annoyed by the remarks of persons who are ignorant

of the laws of music, or whose sense of appreciation is dull.

No. 9. In a choir, no member should ever be esteemed better than another, but all should be regarded as precisely alike. No member should ever permit himself to be more noticed than others, nor arrogate to himself any privileges, or semblance of superiority of

No. 10. No Choir should fail to have a regular weekly rehearsal, and no person should be permitted to be a member of a choir, who is not regular in his attendance at the rehear-

sal, and on the Sabbath:

No. 11. Meetings of the choir for practice should be conducted with military order, system and precision. No person should leave his seat, enter or leave the room, talk, whisper, or make any noise while the choir are singing. When musical tones are "being made" by the singers, no other tones or noise of any kind, should be permitted in the room. It would be well, however, to allow perfect freedom, in conversation and every thing else, when the choir are not actually engaged in an exercise, rigidly requiring perfect attention and stillness when they are engaged.

No. 12. The grand aim of a choir should be to impress the sentiments of the words which are sung, upon the minds of the congregation. Pleasing the fancy, and tickling the ears of the congregation, should form no part of the aim of the members of a choir, but the sole object of their study, and the earnest desire of their hearts, should be to impress the

sentiments they utter in their song upon the heart of every listener.

No. 13. Congregations should always be seated when the choir are singing. It is doubtful if it is possible to impress one who listens in a standing posture, to the singing of a choir. A congregation might rise when they join with a choir in singing, but should inva-

riably be seated when they listen to the choir.

No. 14. A member of a choir should never interfere with the official duties of the Conductor. No one should ever give the Conductor advice, (unless he asks it) or in any way, shape, or manner interfere with those duties which belong to him. No member of a choir should ever interfere with the singing of another member of the choir, or aid or prompt another member in any manner; but each member should carefully and rigidly perform his own part, and do his own duty, and let everything and every body else alone.

No. 15. No one but a regular member of the choir should ever take part in the performance of a choir. No singer should ever take part in the performance of a choir of which he is not a member. Not even a professor of music, or a very skillful singer, should ever be invited to sing with a choir of which he is not a regular member. The better singer one is, the more harm he will do in singing with a choir with whom he has not thoroughly

practiced.

No. 16. If the views in reference to the dignity and importance of a choir, in connection with God's public worship, suggested above, are correct, ought not a member of a choir to think twice, before he gets angry, takes offence, or does anything to create difficulty or ill-feeling of any kind in the choir?

No. 17. If these views are correct, do not those members of congregations who needlessly interfere with the choir, or act towards them, as if the choir were a set of opera singers, whose business it is to please the congregation, do that which is not right in the sight of God?

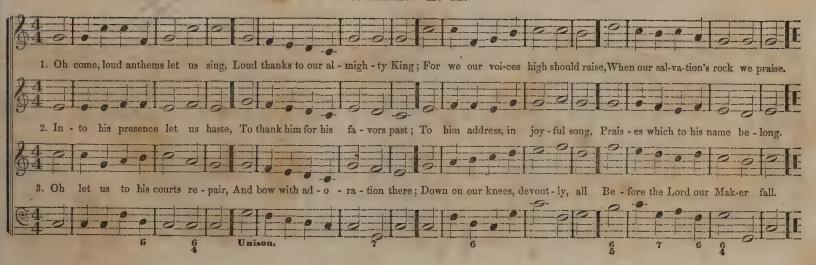
No. 18. Undue value should not be attached to the advice of those who do not thoroughly understand music. Because a man is a skillful physician, a talented lawyer, a wealthy merchant, or superior in any thing other than music, is no reason at all why his advice should be taken in musical matters. He alone, who to a well balanced mind in reference to general matters, possesses a thorough knowledge of music, should ever be looked to for advice in musical matters.

No. 19. No member of a choir should sit out of the choir seats on the Sabbath-without permission from the Conductor. At a choir rehearsal, no member should sit apart from the singers, but should invariably sit with and take part with the choir, unless excused by

No. 20. No spectators ever ought to be present at a choir rehearsal. If for any reason they are present, they should be rigidly subjected to the same rules which the choir are, in any kind, over the other members, but every rule, regulation and precept should be obeyed | reference to talking, whispering, entering or leaving the room, moving about, &c. &c.

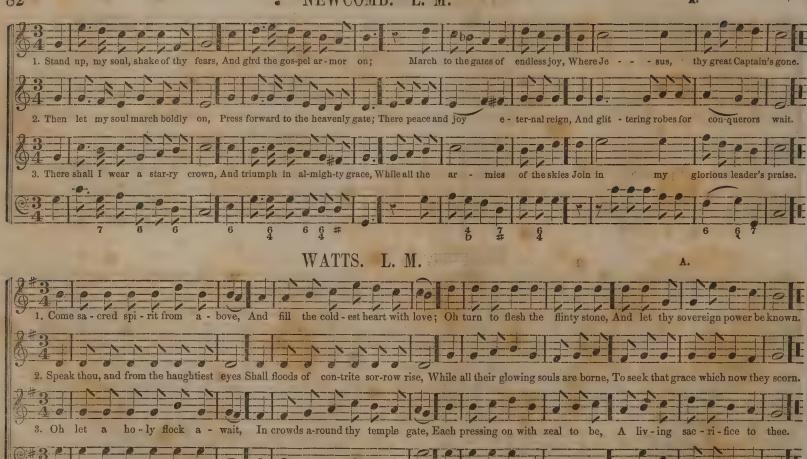
AMERICAN CHOIR.

WILDE. L. M.



















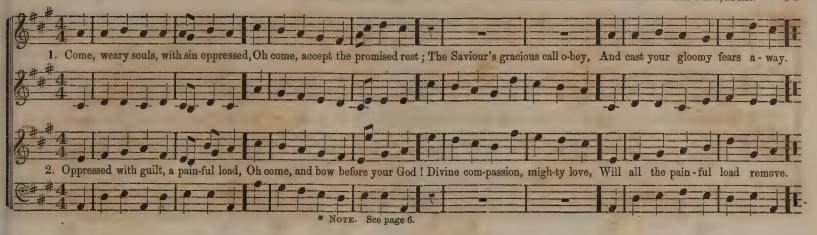






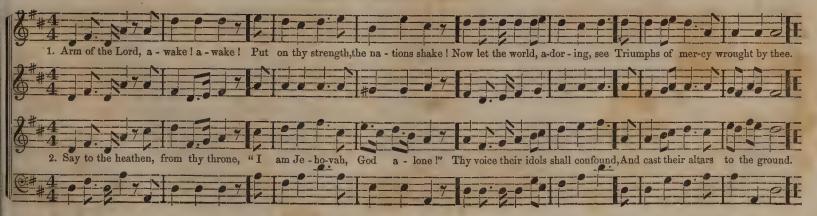






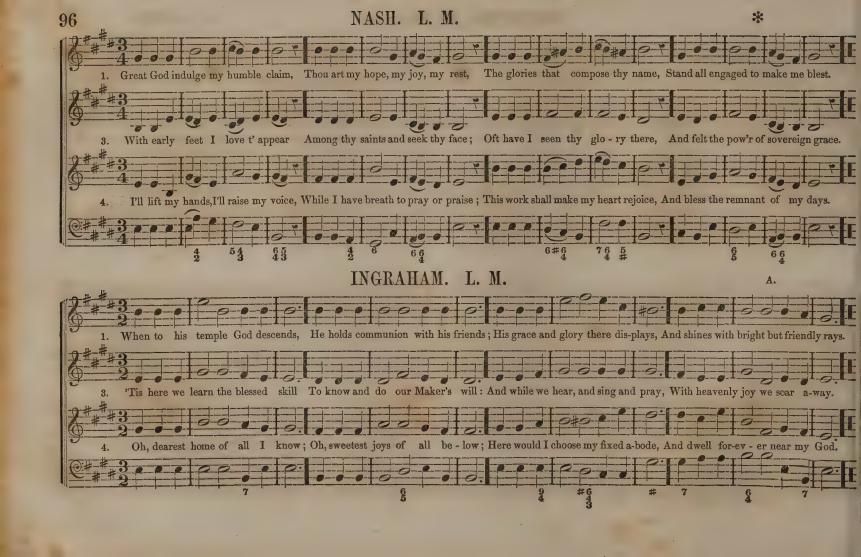
PARIS. L. M.

J. S. MUNSON.



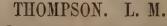




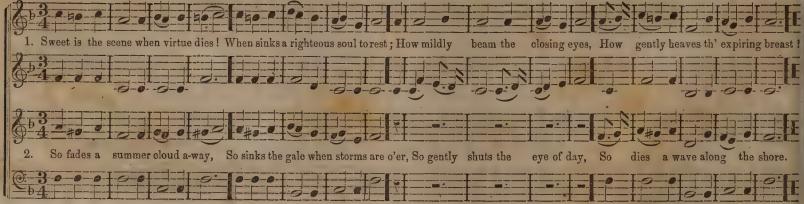






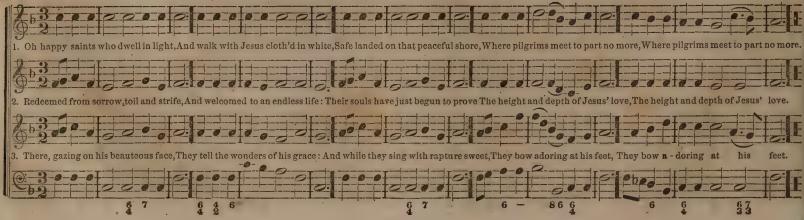


H. R. MUNGER:

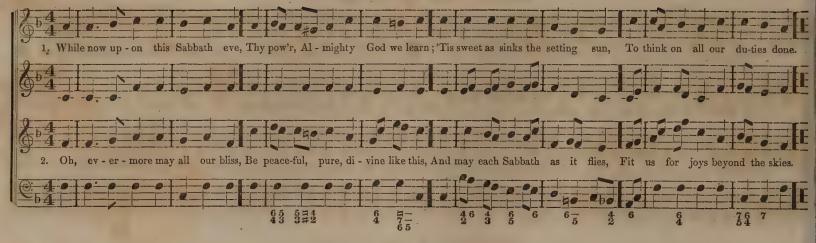






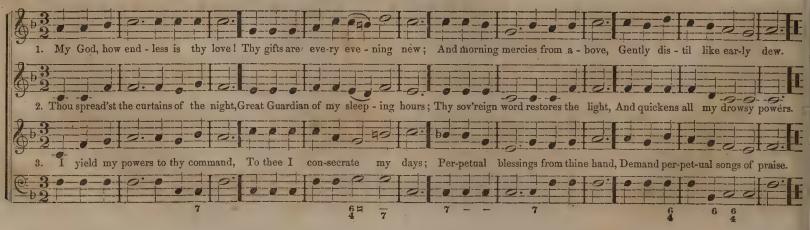


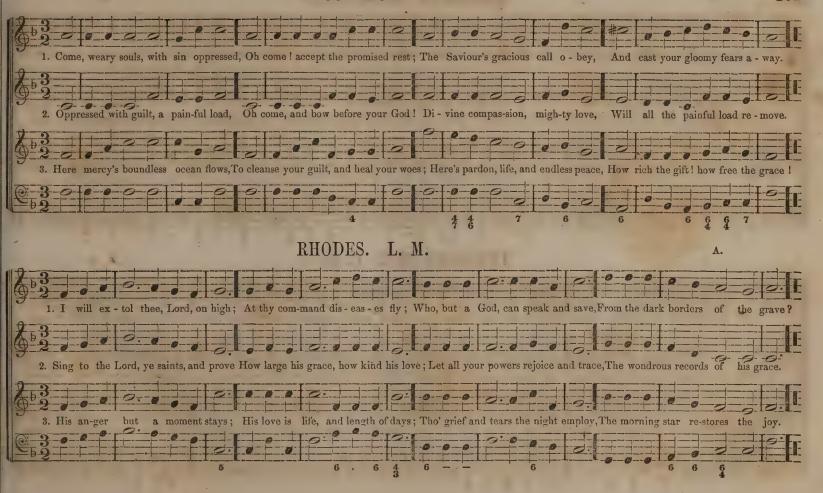




BRIGHAM. L. M.

A.









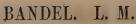










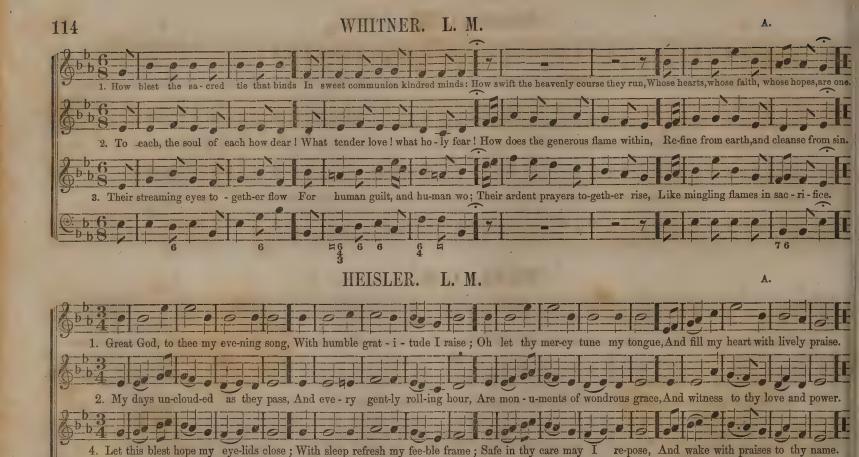








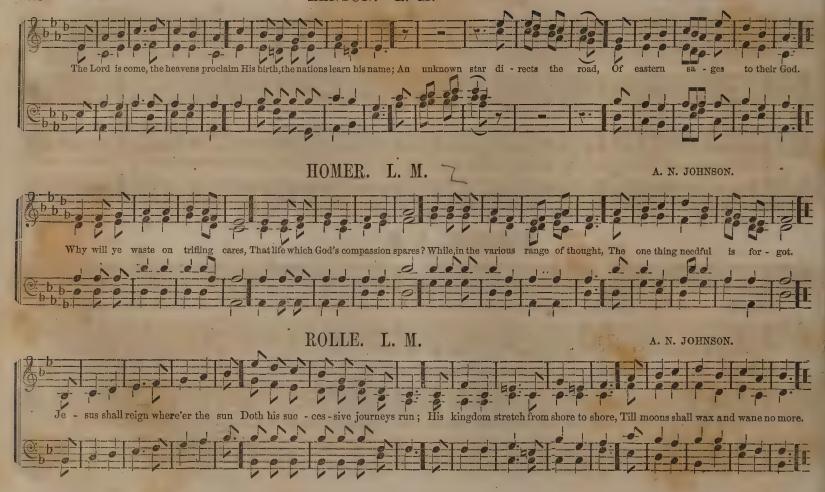


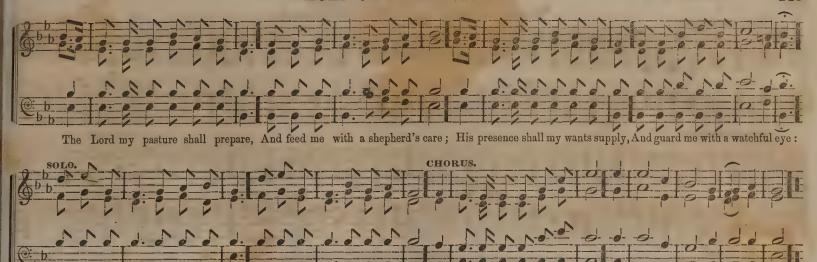












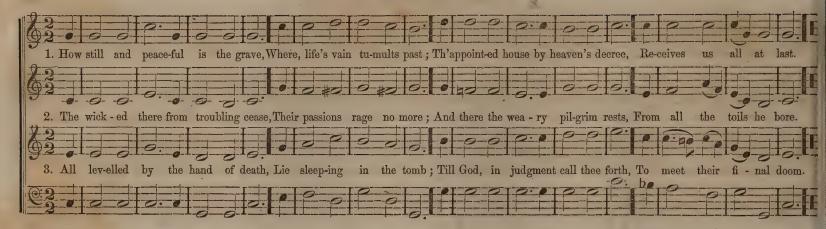
My noon-day walks he shall at - tend, And all my midnight hours defend; My noon-day walks he shall at-tend, And all my midnight hours defend.



CONGREGATIONAL TUNES.

For remarks in reference to Congregational Singing, see page 4. OLD HUNDRED. DUKE STREET. HATTON. HAMBURG.

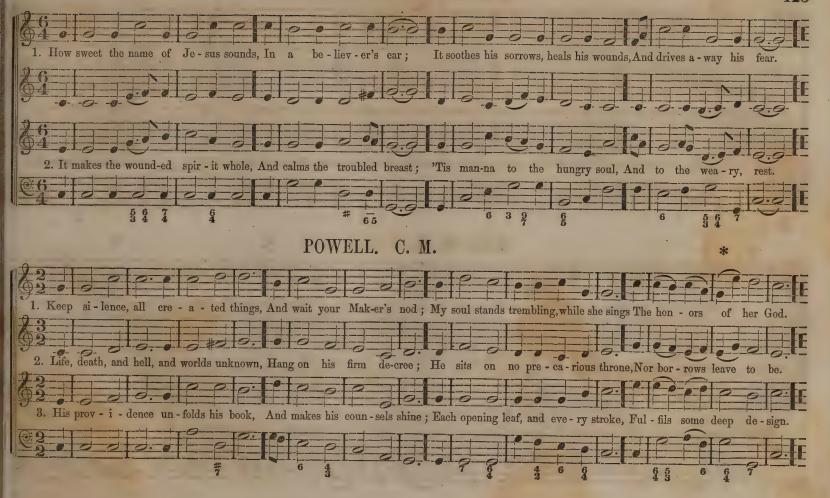


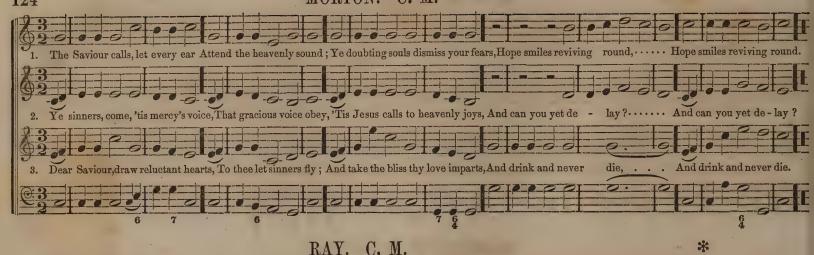


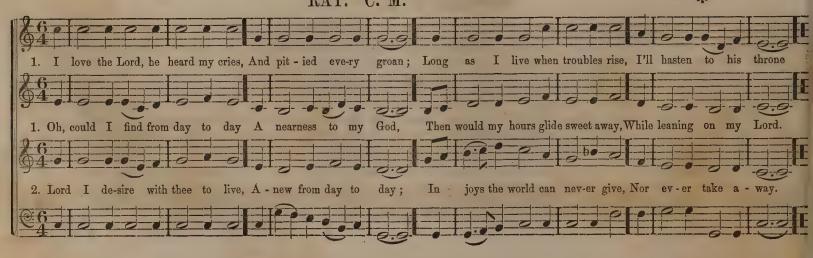
CROWNINGSHIELD. C. M.

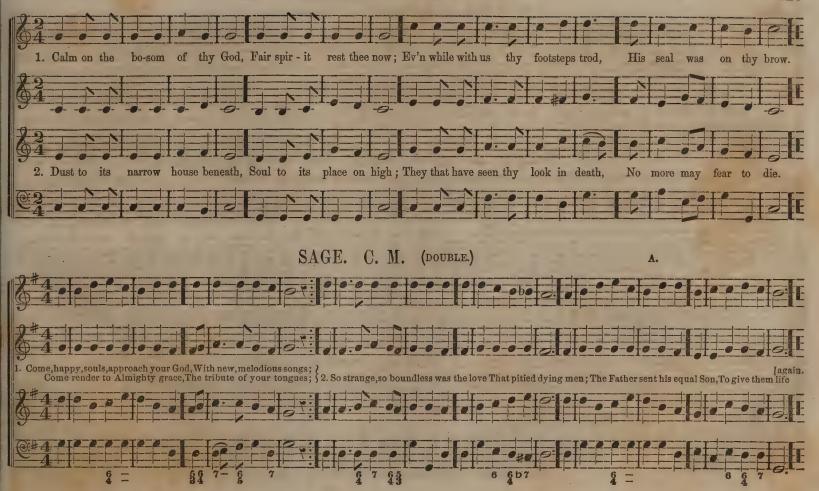
A.







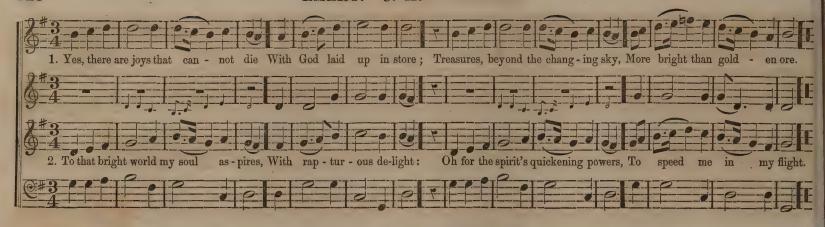




OUR BEAUTIFUL HOME.

A DUET FOR SINGING SCHOOL PRACTICE. 1st Voice. beau-ti-ful mountain home, 'Mid the hills that in splen-dor rise, Their base by the riv-er's foam, And their crown in the sunny skies! Oh! where is the spot of earth, So dear to the moun-tain child, As the hills where his hopes had birth, And the streams that his youth beguiled, As the hills where his hopes had Duet. birth. And the streams that his youth beguiled? Then oh! for our mountain home, 'Mid the hills that in splendor rise, Their base by the riv - er's foam, Their crown in the sunny skies, Their crown in the sunny skies. Their crown in the sunny skies. The plain and the gloomy moor, May do for the sun - ny West, But give us our hills so Our home on the mountain crest, There's freedom, there's life and health, On the hills where the breezes blow, And we crave not the ci - ty's wealth, Where such Final Close. Repeat the Duet. 2d voice. 1st voice. 2d voice. rich - es as these we know, We crave not the ci-ty's wealth, Where such rich - es as these we know. Yi - he - ho, Ye - he - ho, Yi - ho, Yi - - ho, 2d voice. 1st voice. 2d voice. lat voice. 1 st voice. 2d voice. Yi - - ho, Yi - - ho, Yi - he - ho, Yi - he - ho. Yi - - ho. Ye - - ho, Yi - - ho. Yi - - - i - - i - he. Our beau - ti - ful mountain home, Our beau - ti - ful mountain home, Our beau - ti - ful mountain home. - ho, Yi - ho.





WOODRUFF. C. M.

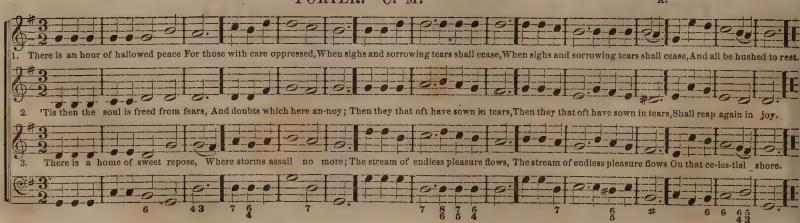
1. By cool Si - lo - am's sha - dy rill How sweet the li - ly grows! How sweet the breath, be-neath the hill, Of Sharon's dew - y rose!

2. Lo! such the child whose ear - ly feet The paths of peace have trod; Whose se - cret heart, with influence sweet, Is upward dawn to God.

3. By cool Si - lo - am's sha - dy rill The li - ly must de - cay: The rose, that blooms be-neath the hill, Must short-ly fade a - way.









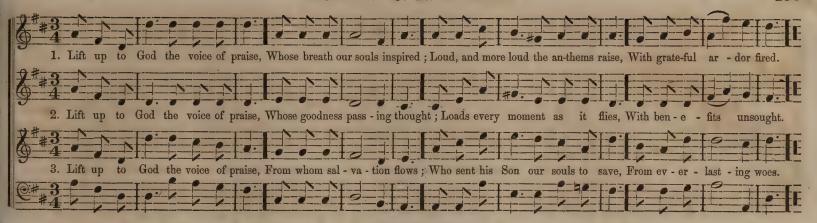
WHY DO YOU WATCH!



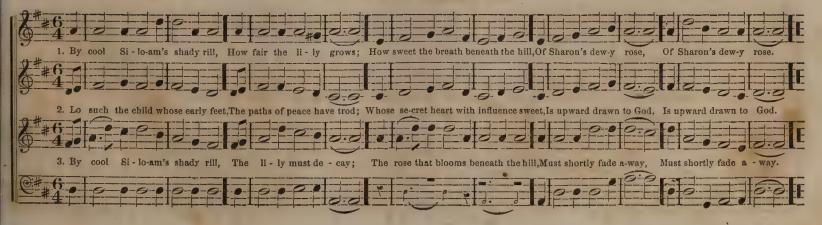


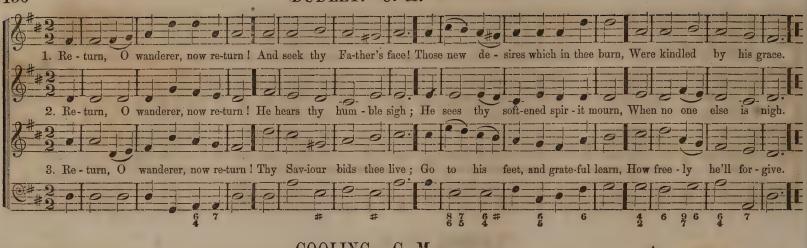




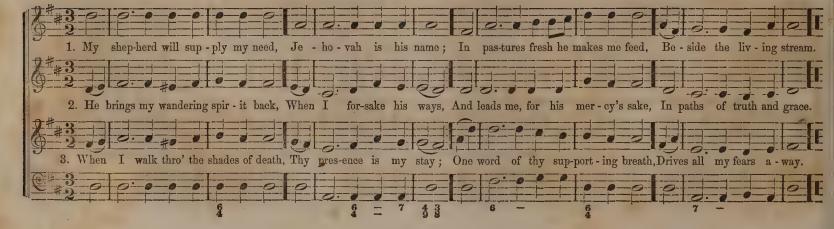


BAXTER. C. M.

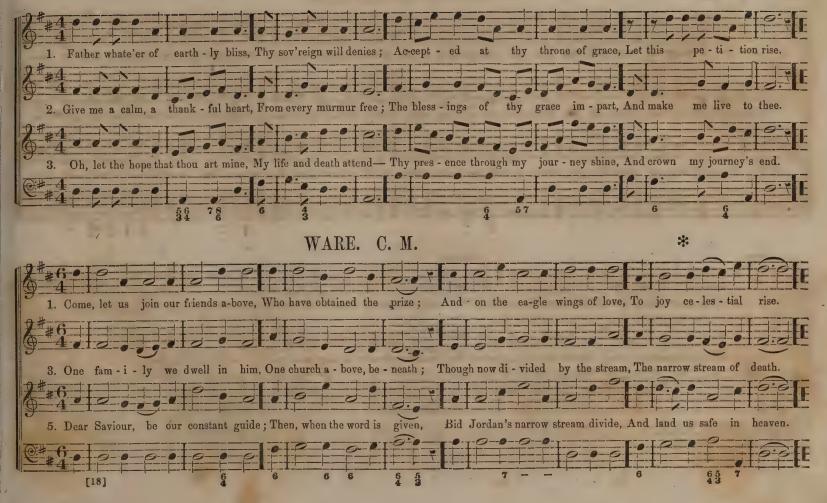




COOLING. C. M.

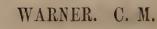


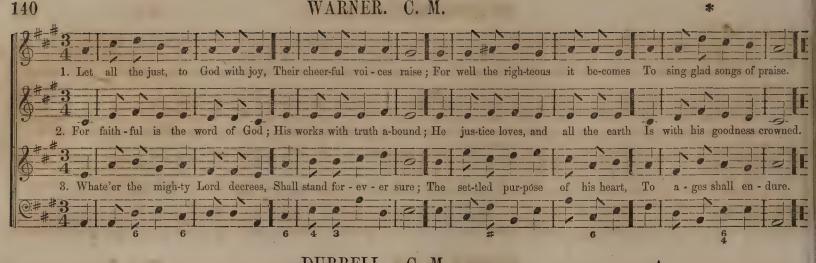




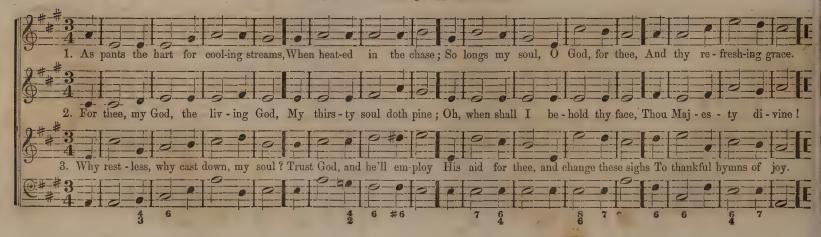








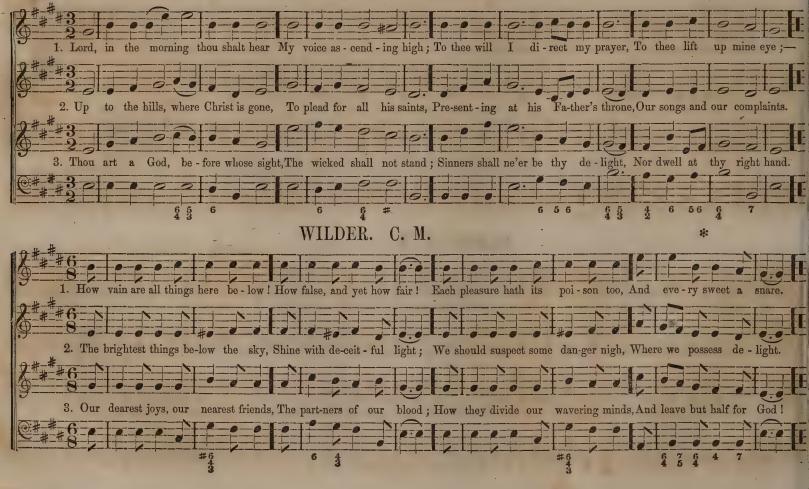
DURRELL. C. M.



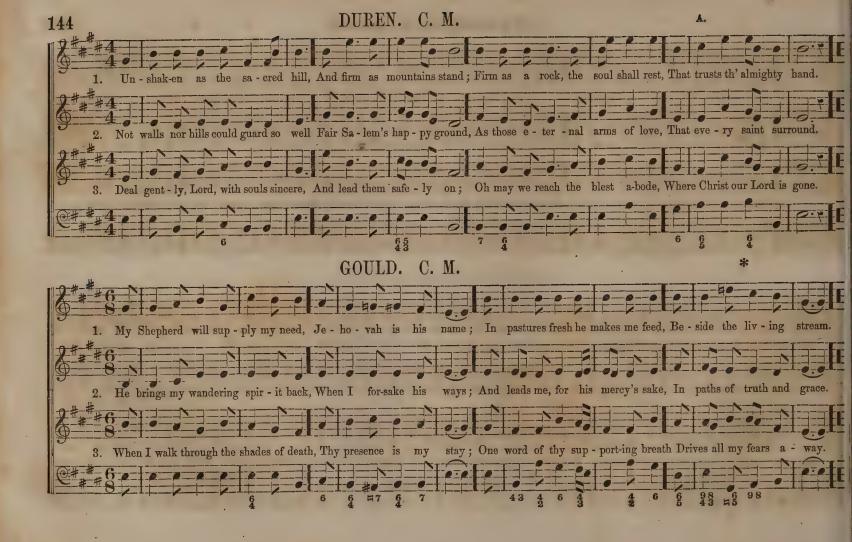


* NOTE. See page 6.

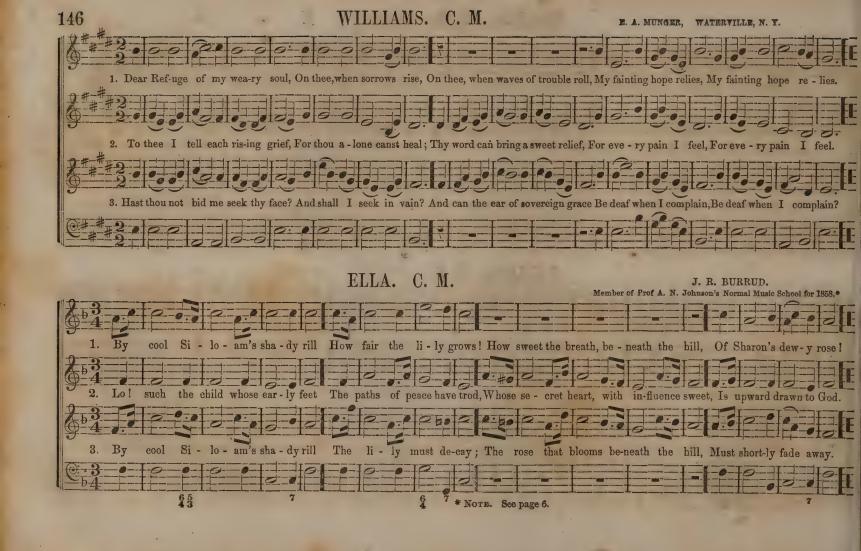


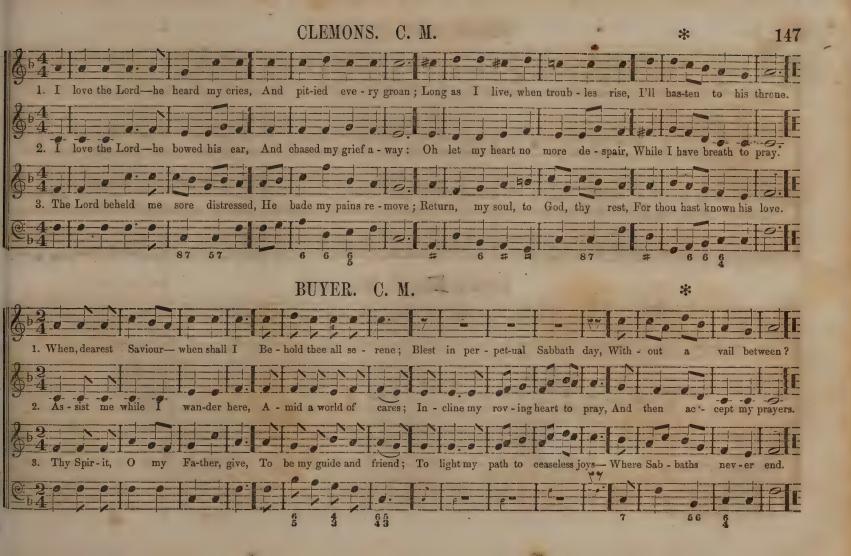




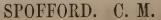










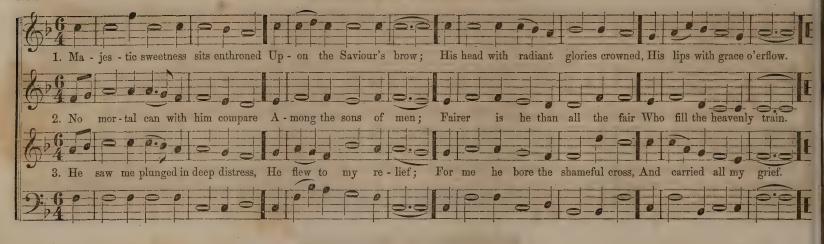


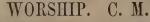
1. My Saviour, my al - mighty Friend, When I be - gin thy praise, Where will the grow-ing numbers end, The numbers of thy grace.

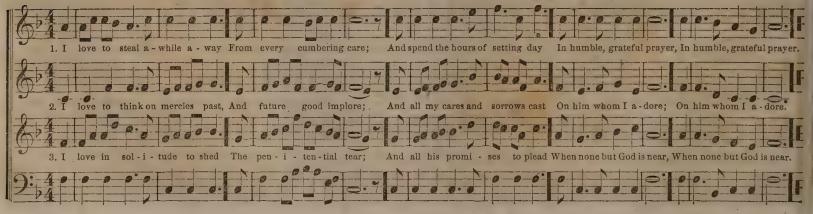
2. Thou art my ev - er - last-ing trust, Thy goodness I a - dore; And since I knew thy gra-ces first, I speak thy glo-ries more.

3. My feet shall trav - el all the length Of the ce - les - tial road, And march, with courage in thy strength, To see my Fa-ther, God.





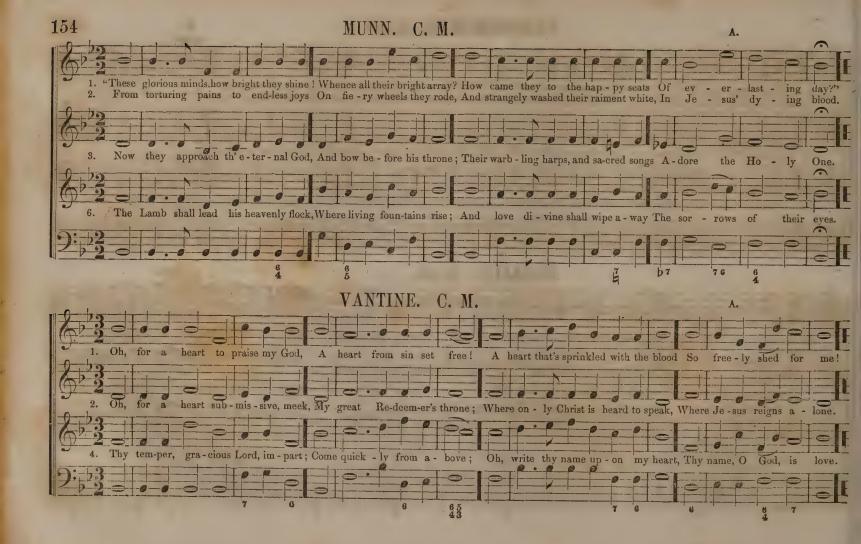




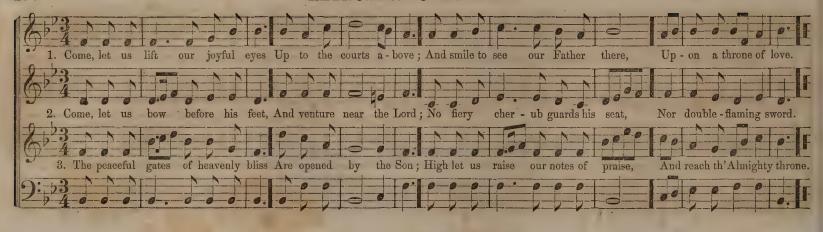


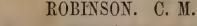


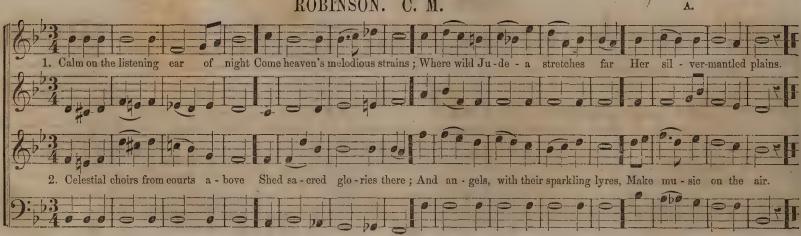










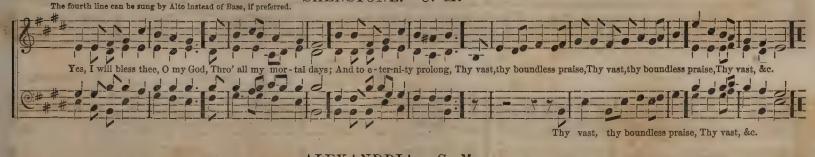








SHENSTONE. C. M.



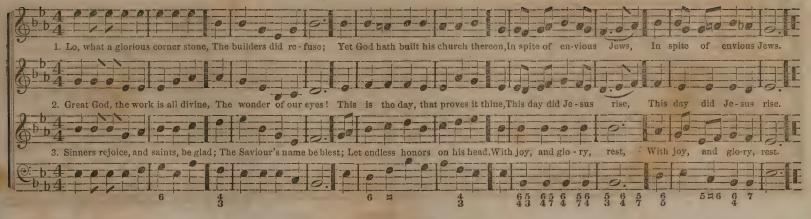








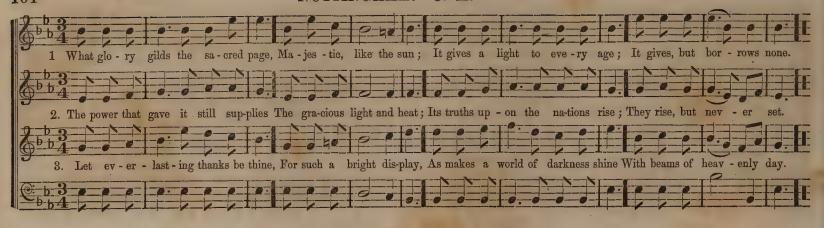




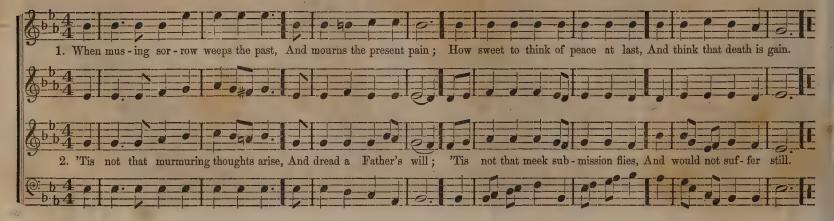
RANDALL. C. M.

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GILLESPIE. C. M.





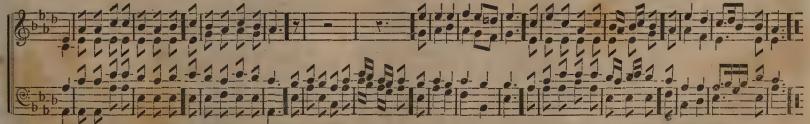
Come, humble souls, ye mourners, come, And wipe a - way your tears: A - dieu to all your sad complaints, Your sorrows and your fears, Come, shout aloud the Father's grace,



And sing the Saviour's love: Soon shall you join the glorious theme In loft - ier strains a - bove, Soon shall you join the glorious theme In loft-ier strains a - bove.

CORONATION. C. M.

O. HOLDEN.

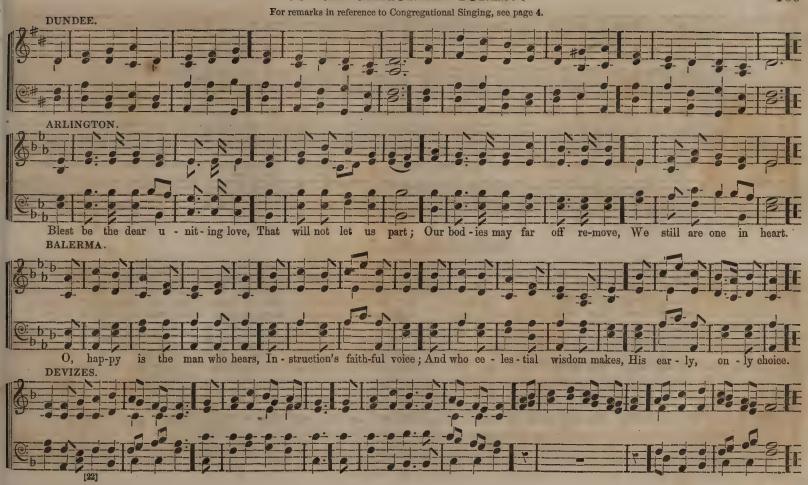


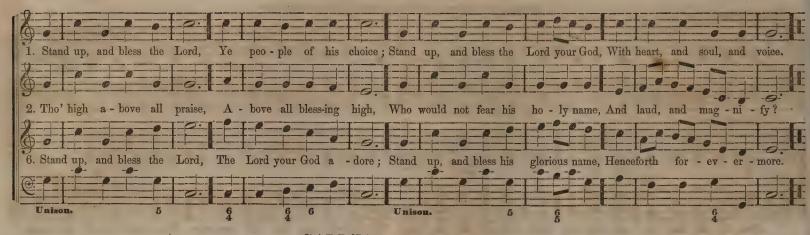
All hail the great Immanuel's name! Let angels prostrate fall: Bring forth the royal di - adem. And crown him Lord of all, Bring forth the royal di - a - dem, And crown him Lord of





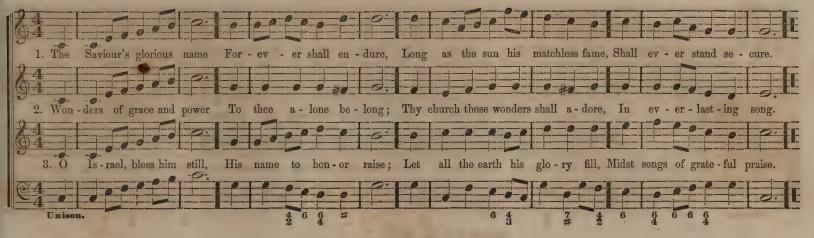






GARDNER. S. M.





INMAN. S. M.





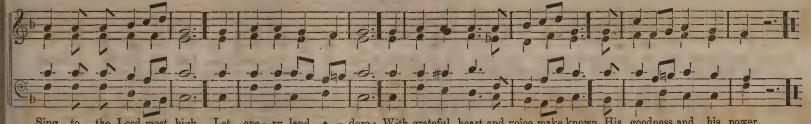






KENRICK. S. M.

ALDRICH.



the Lord most high, Let eve-ry land a - dore; With grateful heart and voice make known, His goodness and his power.



to our God, And bless his sa-cred name; His great sal - va-tion all s-broad, From day to day pro-claim.

A DUET FOR SINGING SCHOOL PRACTICE.





SPRAGUE. S. M.

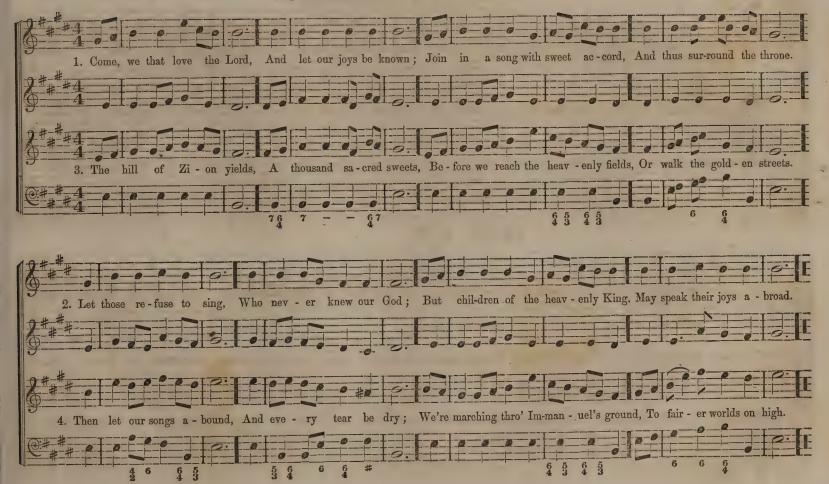
A. N. JOHNSON.

We come with joy-ful song, To hail this hap-py morn: Glad tidings from an angel's tongue, "This day is Je-sus born!"

CLARK. S. M.

The Spir - it, in our hearts, Is whispering, 'Sin - ner, come;' The bride, the church of Christ, proclaims To all his children, 'Come!' [23]





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FISKE. S. M.

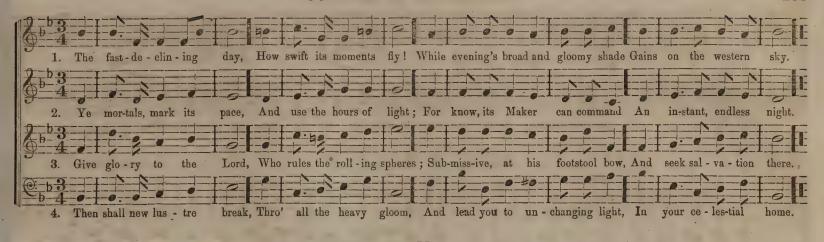
1. The Sa - viour kind - ly calls Our chil - dren to his breast; He folds them in his gracious arms, Him - self de - clares them blest.

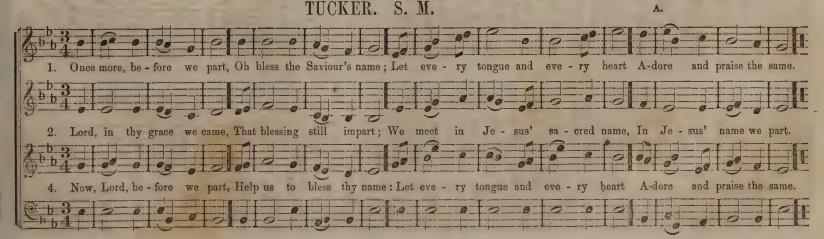
2. "Let them ap-proach," he cries, "Nor scorn their hum - ble claim; The heirs of heaven are such as these, For such as these I came."

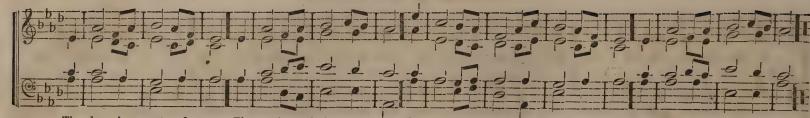
3. With joy we bring them, Lord, De - vot - ing them to thee, Im - plor-ing, that, as we are thine, Thine may our off-spring be.











The day is past and gone; The evening shades ap - pear; Oh, may I ev - er keep in mind, The night of death draws near.





CONGREGATIONAL TUNES.





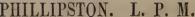




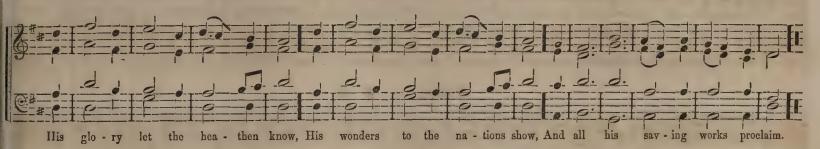
I'll praise my Mak-er with my breath, And when my voice is lost in death, Praise shall employ my no - bler pow'rs; My days of praise shall ne'er be past,





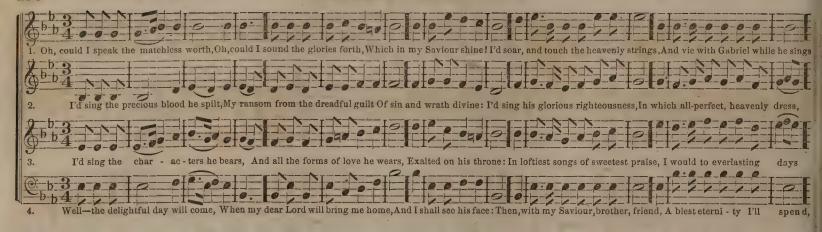


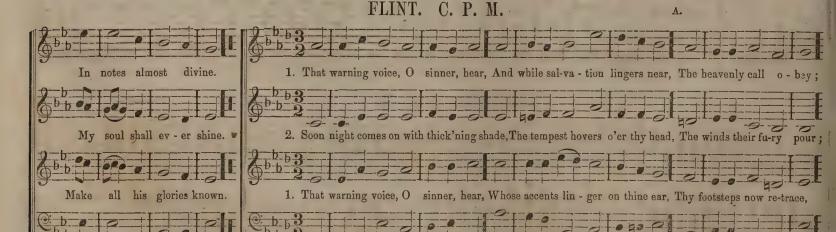


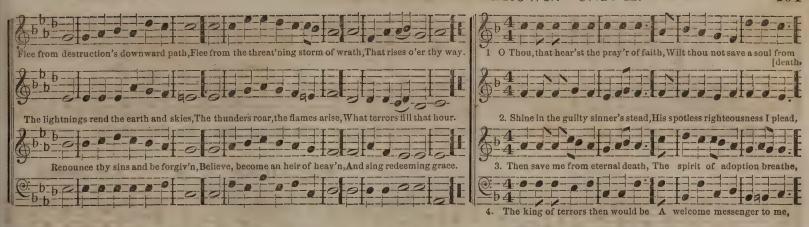




Tri - umphant in his grace.











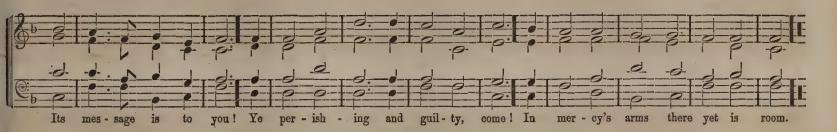
Hark! hark! the notes of Roll round the heav-enly plains; And ser-aphs find em - ploy, For their sub-lim - est strains.

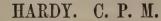








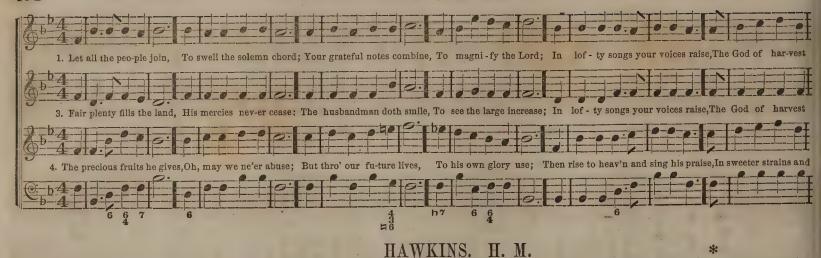


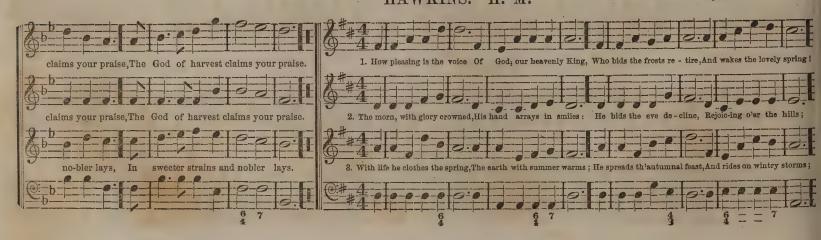


A. N. JOHNSON.

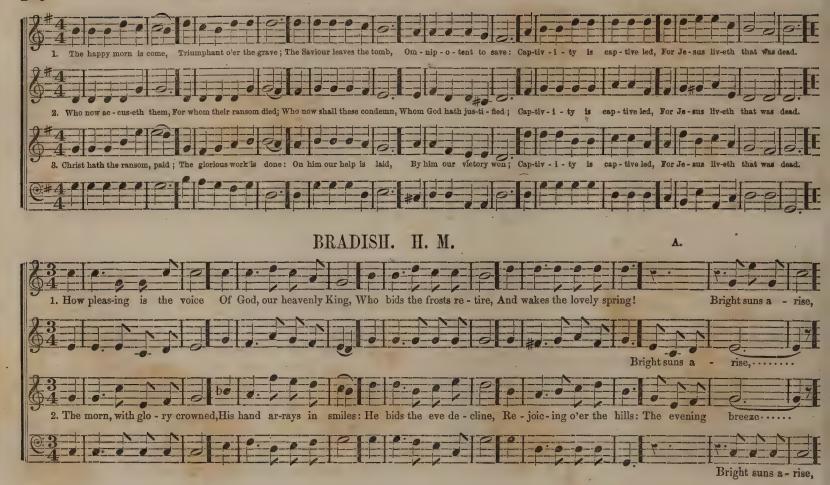


[35]



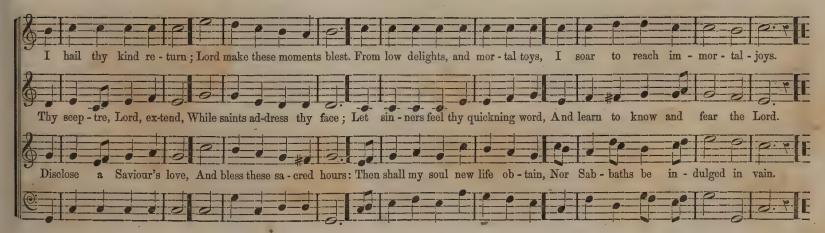


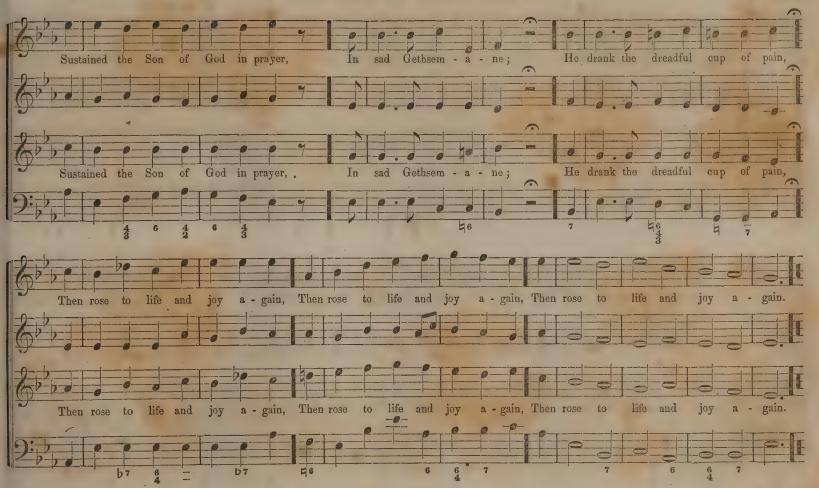




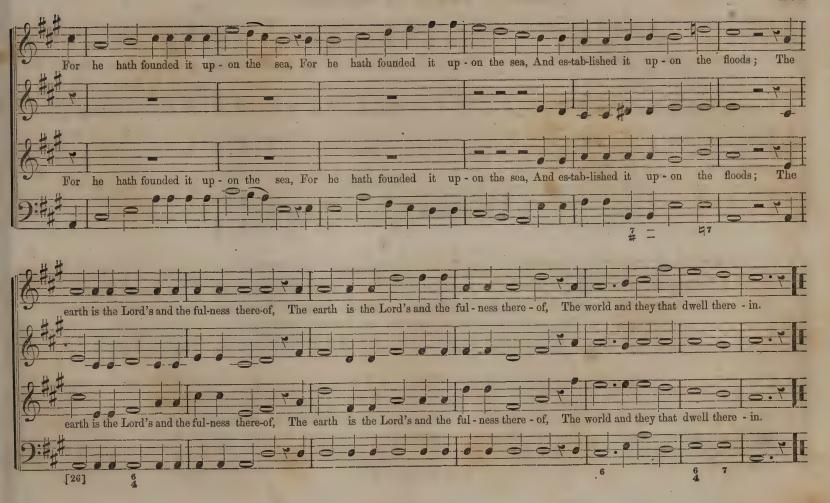






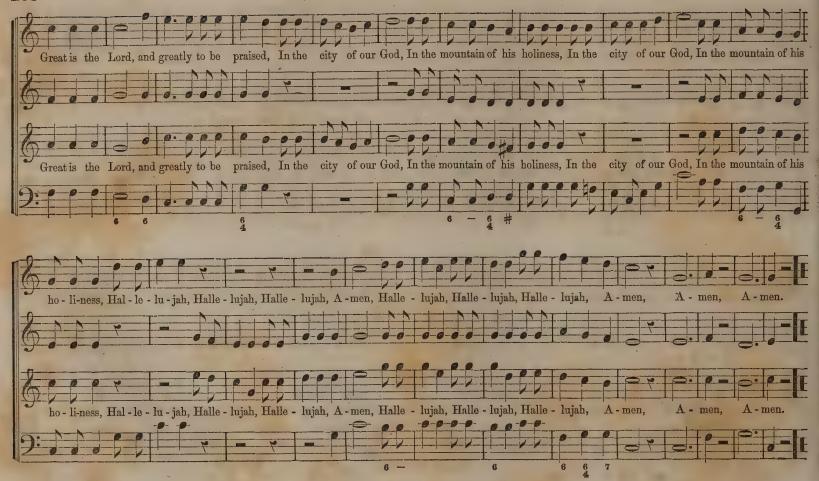








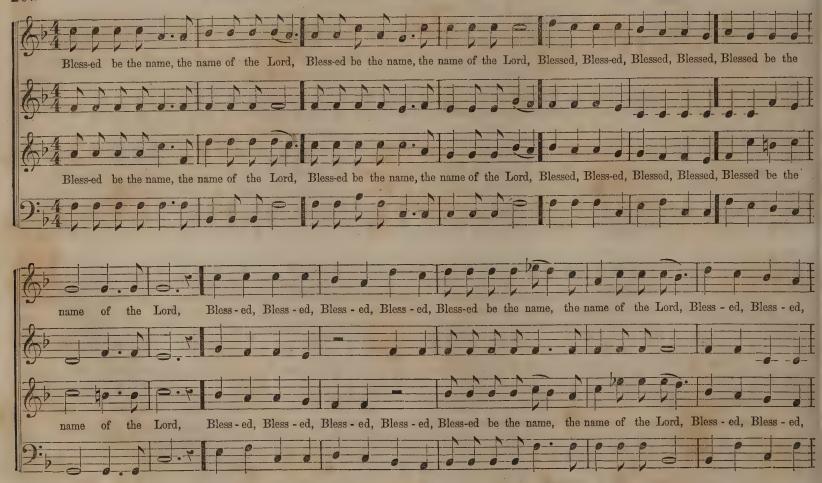






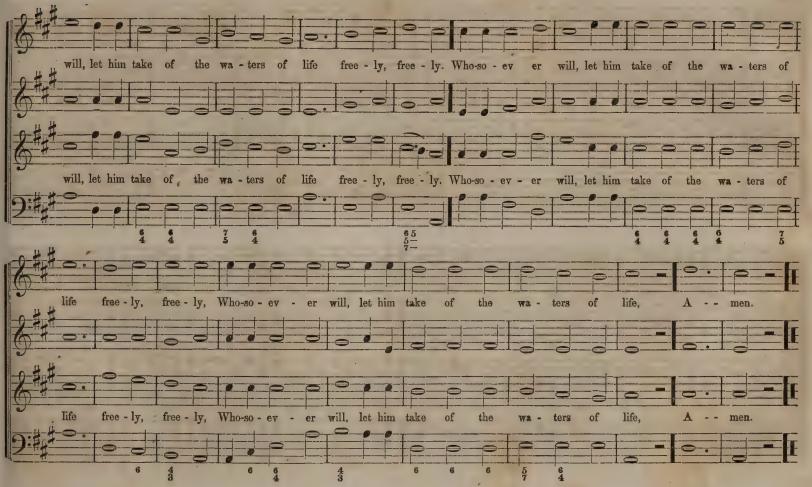


















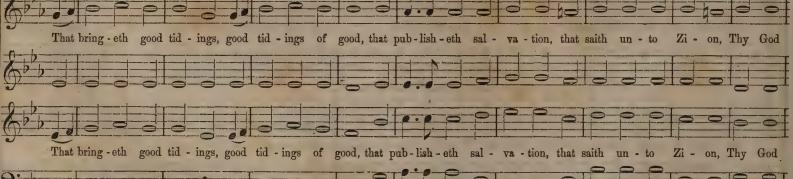












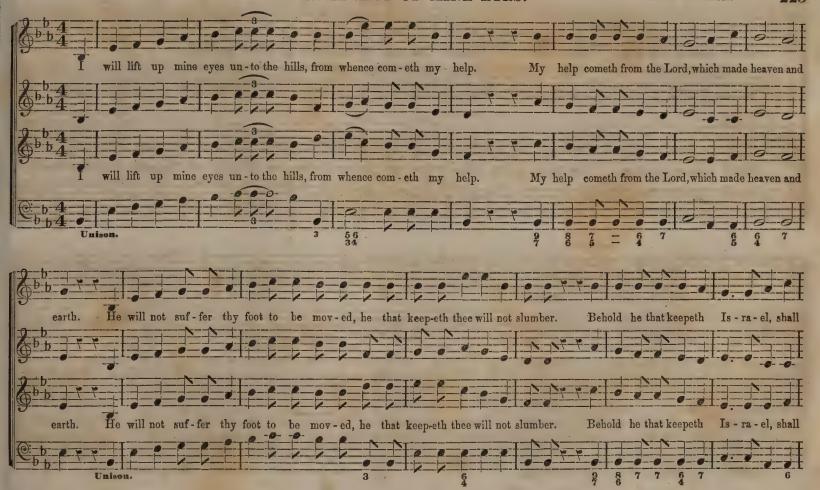


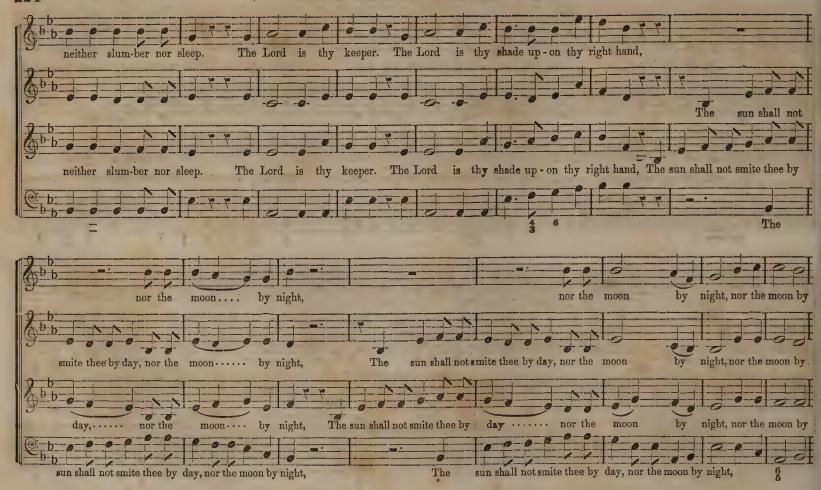




HYMN. "THOU ART CRUMBLING TO THE DUST."

While attending a Musical Convention at Petersburg, Va., in one of his walks, the editor came across an ancient burying ground about a mile from Petersburg, in the midst of which is an ancient brick church in ruins, the roof having fallen in, although the walls, being very thick, and built of brick brought from England a couple of centuries ago, still remain standing as firmly as ever. A few years since it was visited by a noted actor, who gave vent to his emotions on the spot, by inscribing upon the walls of the antiquated building the following touching words, which are here copied and set to music. Thou art crumbling to the dust old pile! Thou art hastening to thy fall! And a -round thee in -thy lone - li-ness, Clings the i -vy to thy wall. could we call the ma-ny back, Who've gathered here in vain, Who've care-less rov'd where we do now, Who'll nev-er meet a - gain; The wor-ship-pers are scattered now, Who knelt be-fore thy shrine. And silence reigns where anthems rose, In days of old lang syne. How would our ye - ry souls be stirred, To meet the ear-nest gaze, Of the love - ly and the beau - ti - ful, The light of oth - er





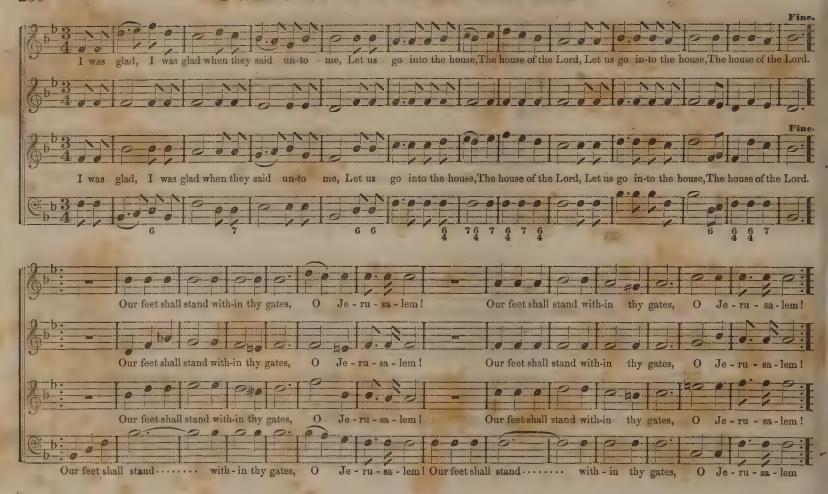










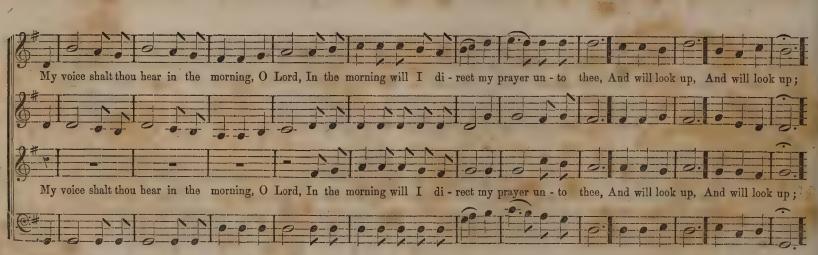














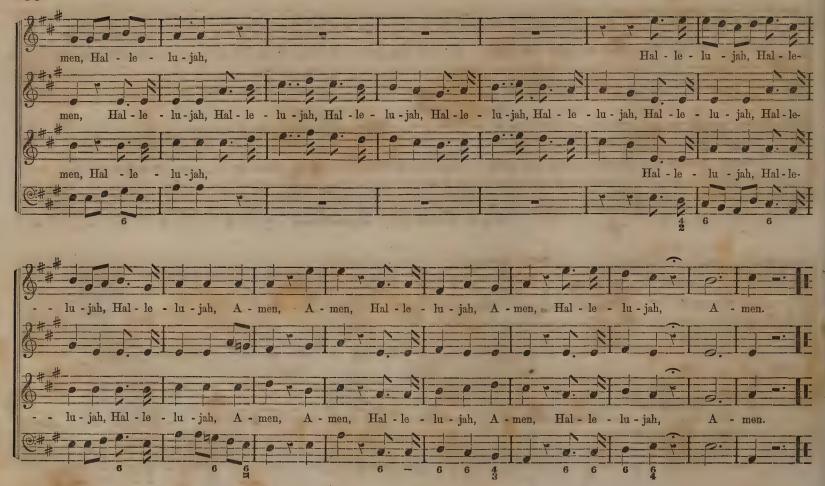
From shore to shore.

From shore to shore,

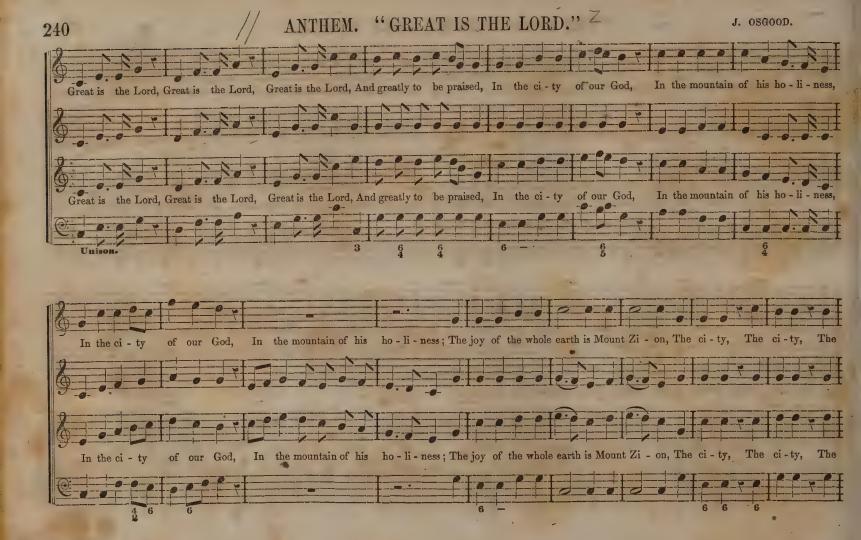


From age to age, from shore to shore. 8

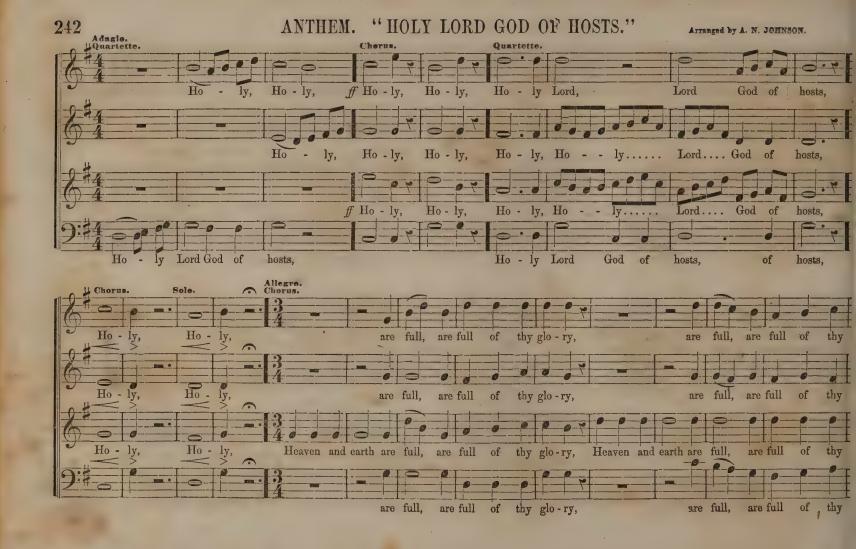












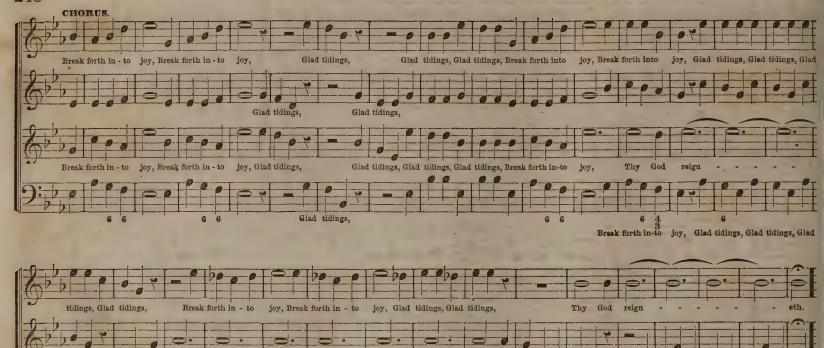














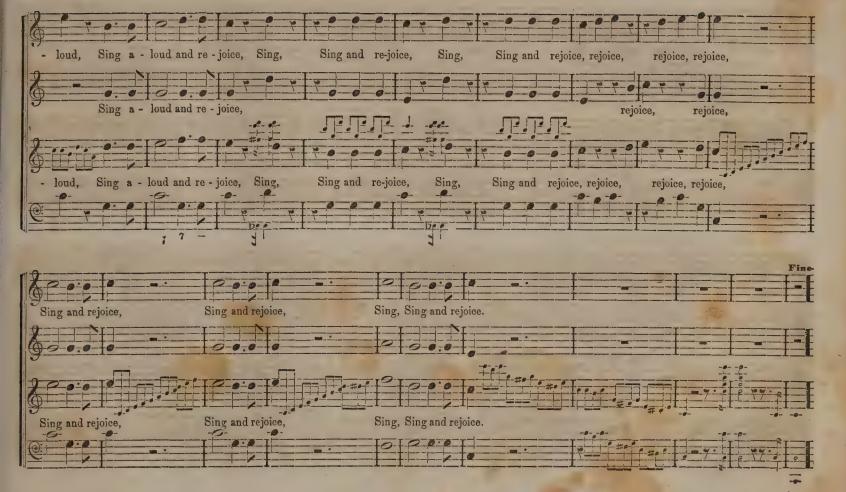


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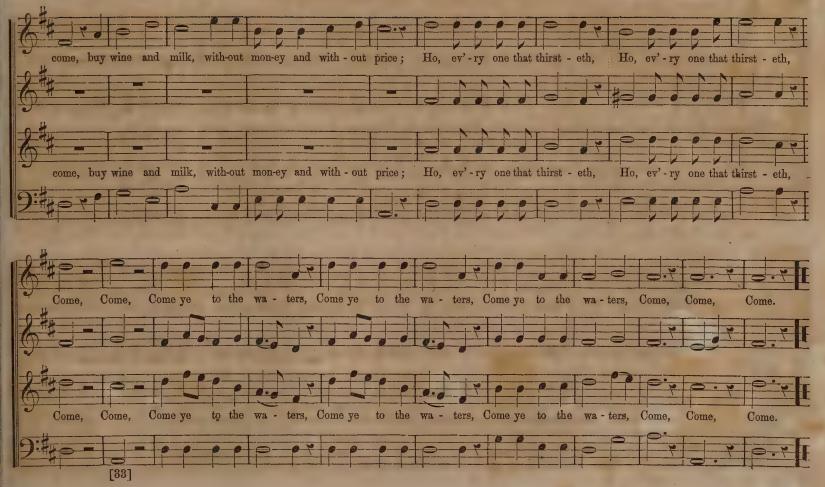


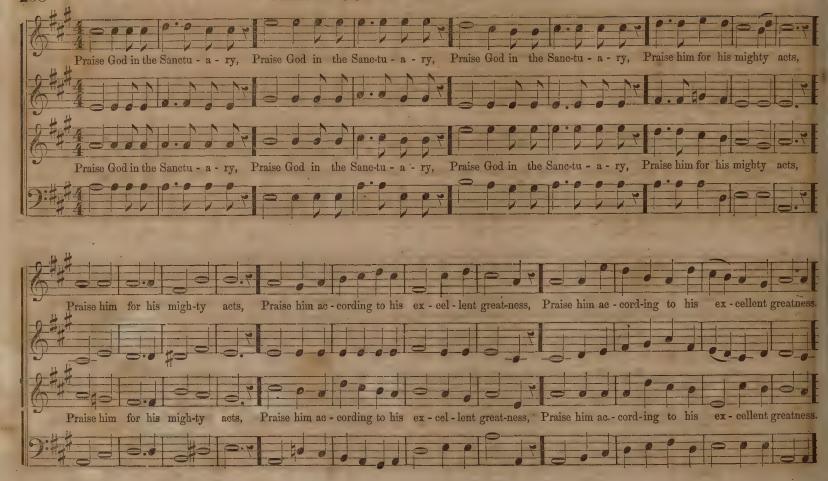












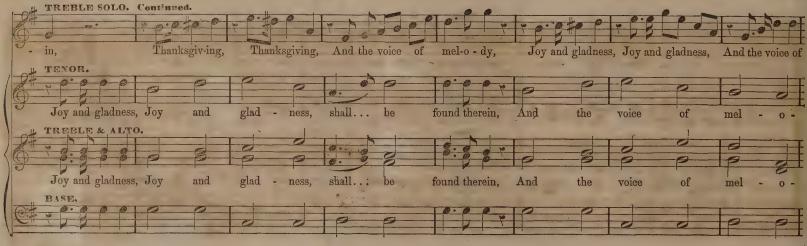










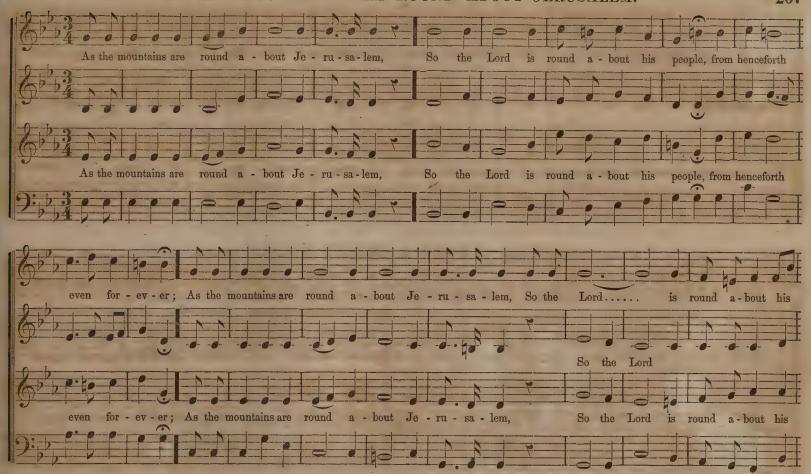






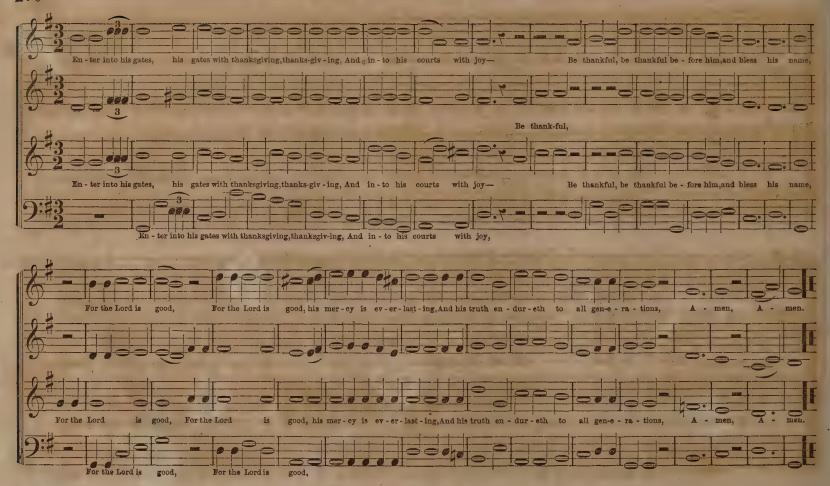






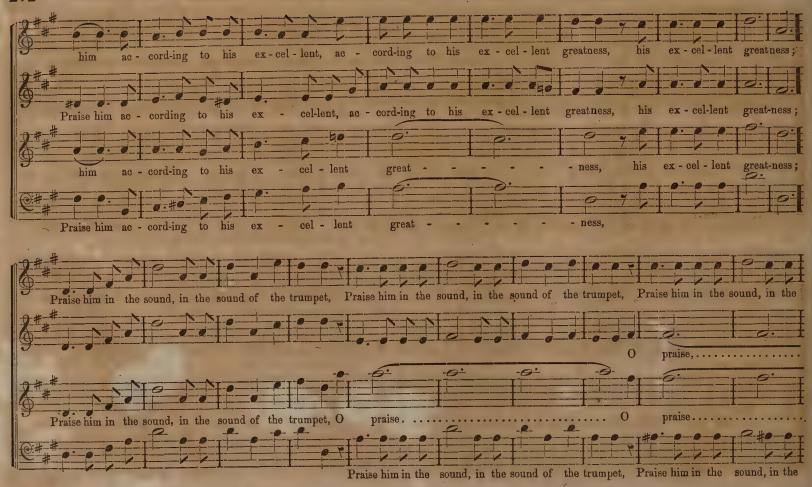






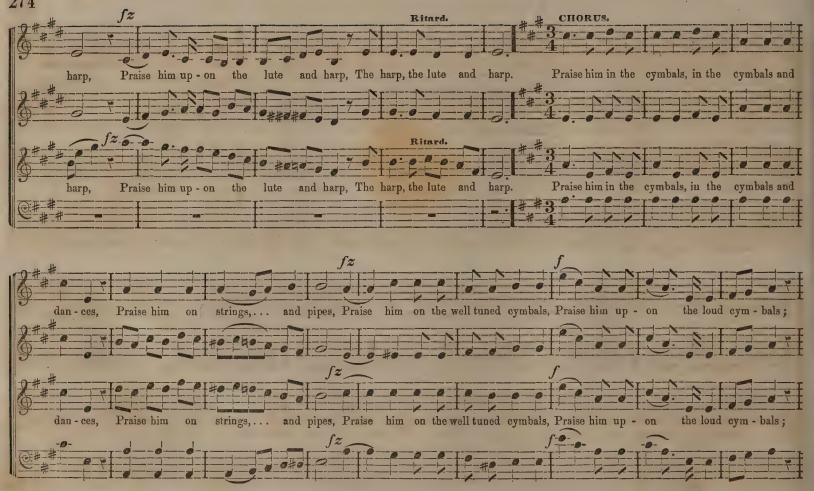




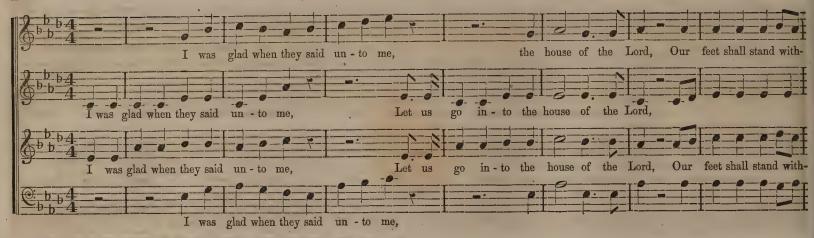


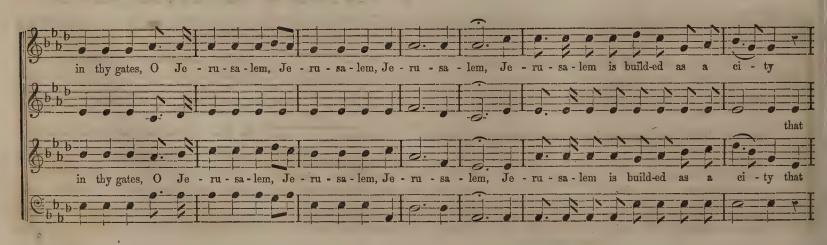


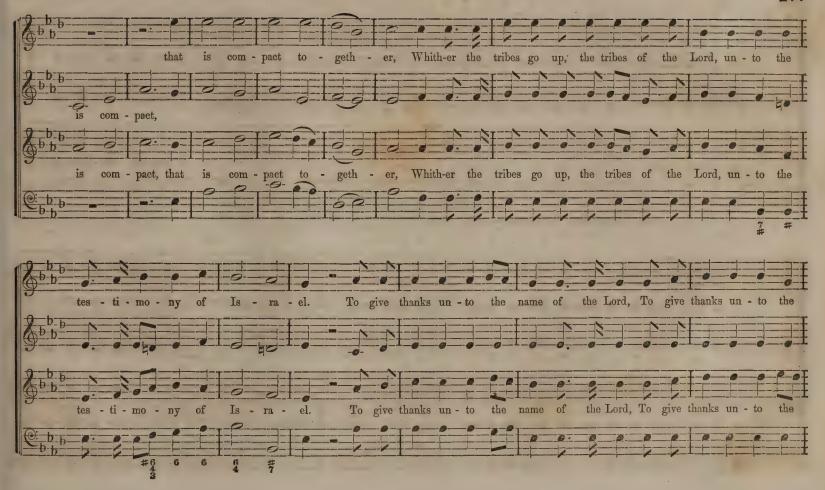








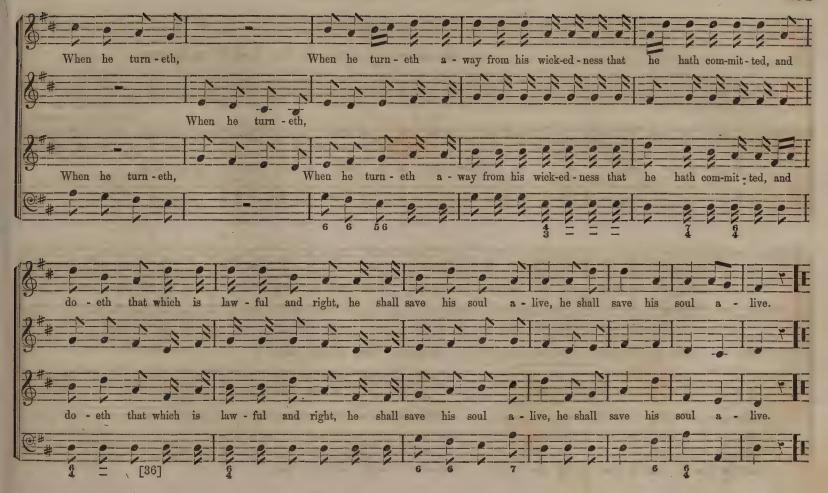






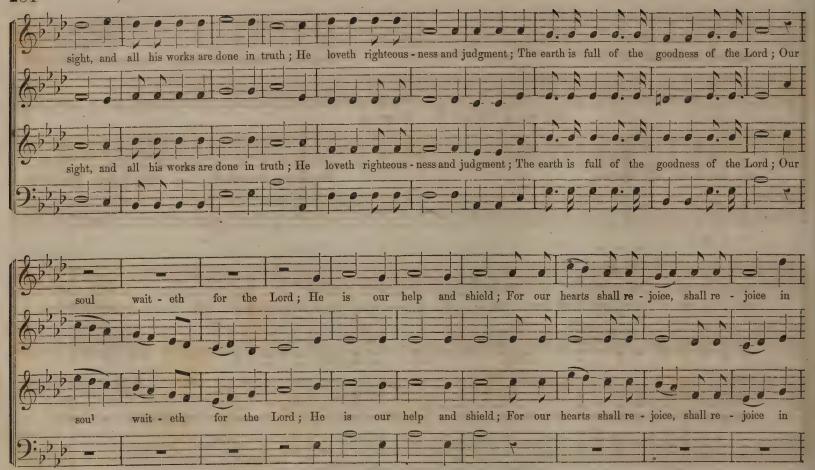


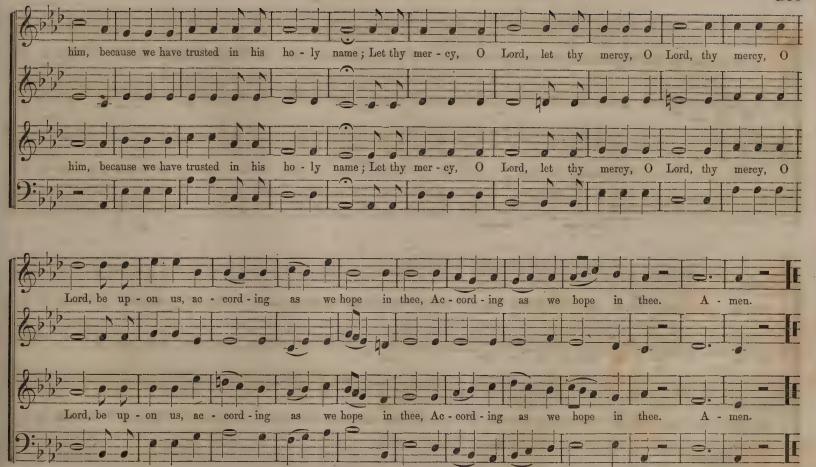


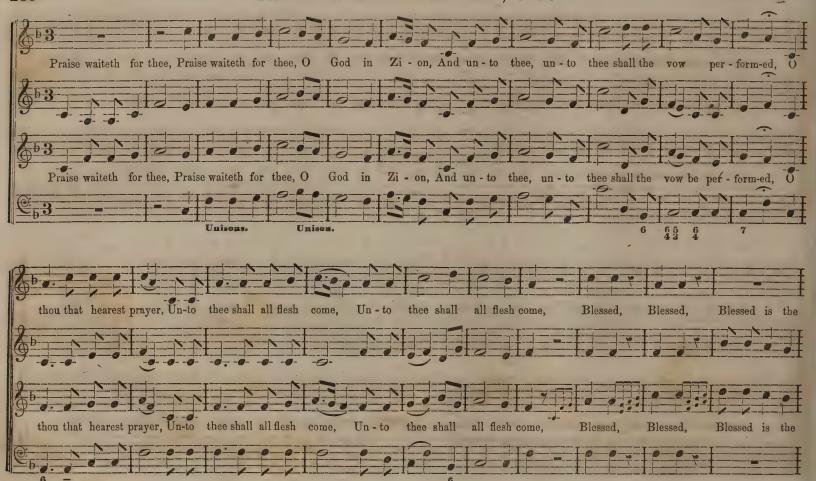








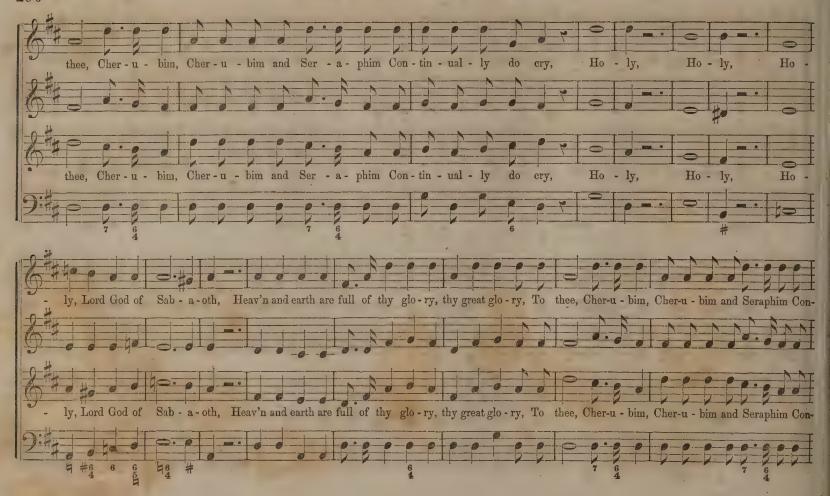


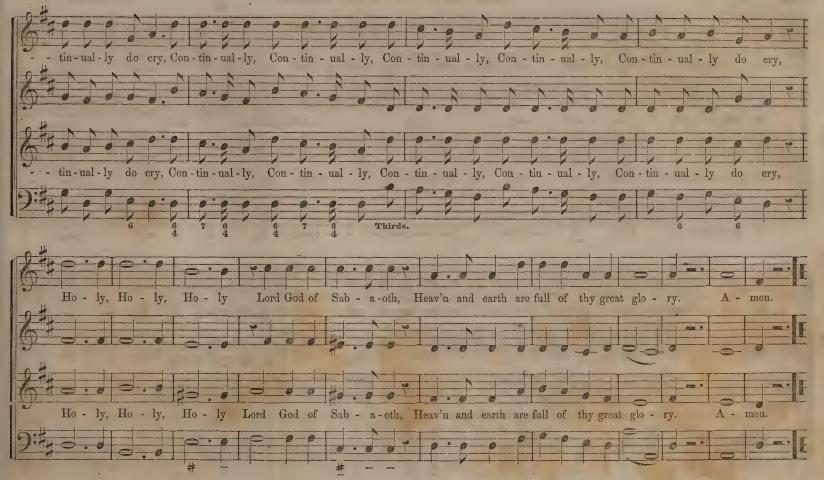




















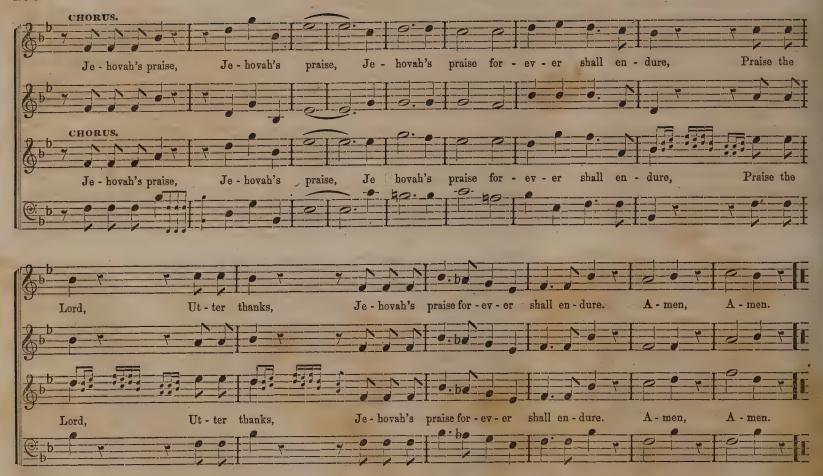


men, CHORUS. men, A

SOLO.

men,

SOLO.









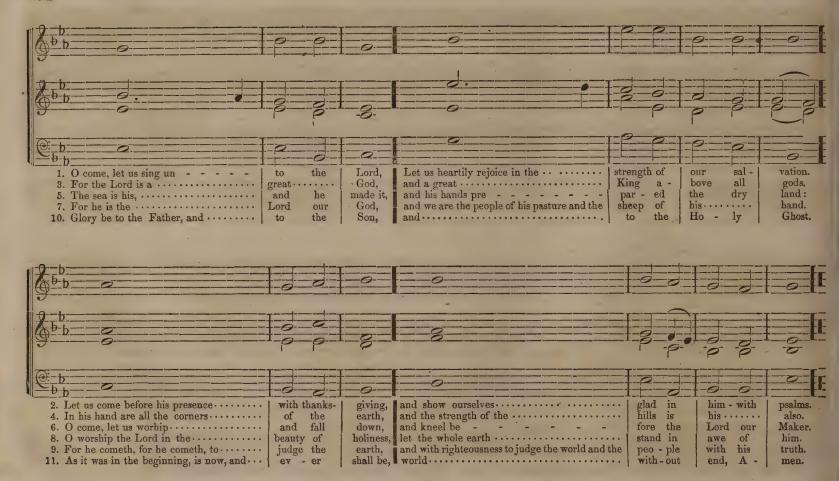










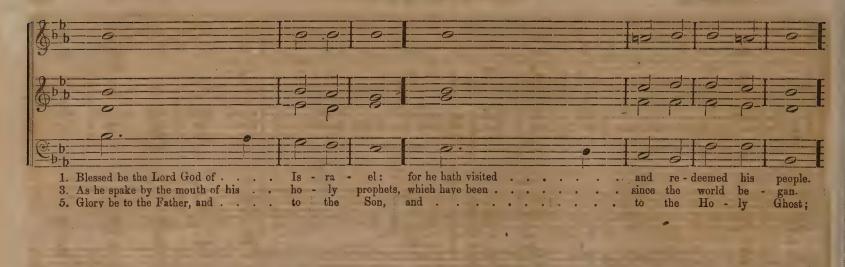




6. As it was in the beginning, is now, and

with - out end, A

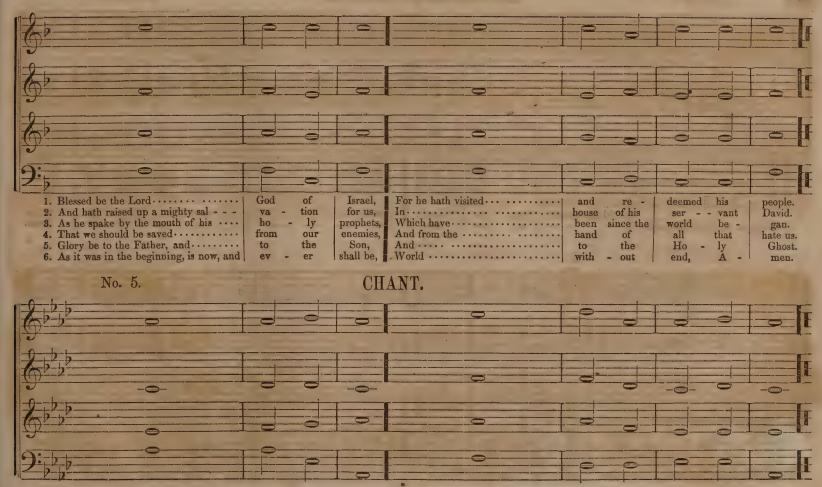
men.



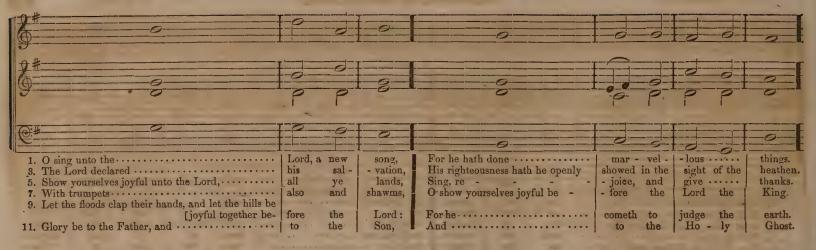


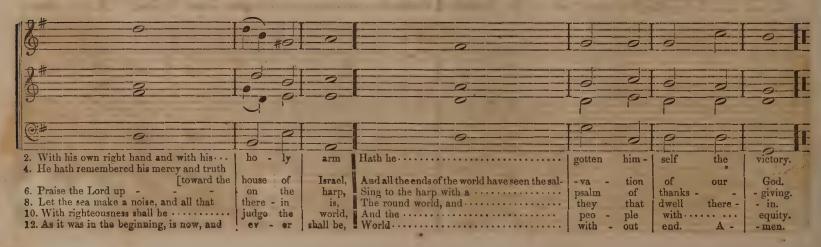
shall be, world ? . . .

ev - er

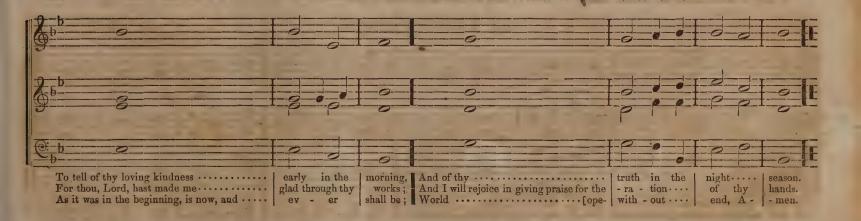


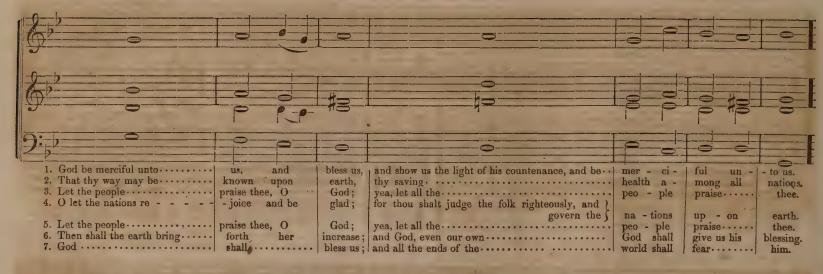




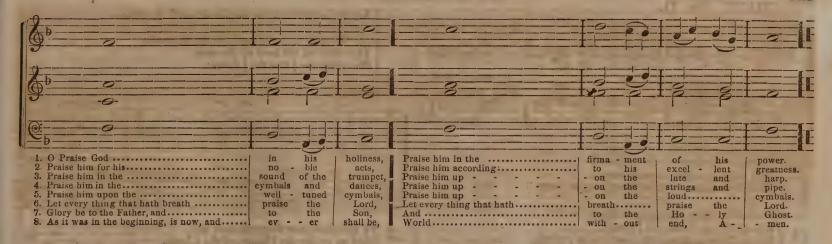












No. 10.

BENEDIC ANIMA MEA.



CHANT. No. 11.



O sing unto the Lord a new song;
Sing unto the Lord, | all the | earth.
Sing unto the Lord, bless his name:
Show forth his sal- | vation..from | day to | day.

Declare his glory among the heathen,
His wonders a- | mong all | people.
For the Lord is great, and greatly to be praised,
He is to be | feared a- | bove all | gods.

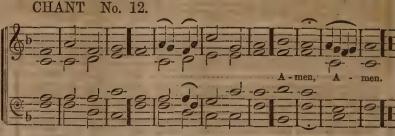
For all the gods of the nations are idols;
But the | Lord.made the | heavens.
Honor and majesty are before him;
Strength and | beauty.are | in his | sanctuary.

Give unto the LORD, O ye kindreds of the people,
Give unto the LORD | glory..and | strength:
Give unto the LORD the glory due unto his name;
Bring an offering, and | come in- | to his | courts.

O worship the Lord in the beauty of holiness:
Fear before him, | all the | earth.

Say among the heathen, that the Lord reigneth:
The world also shall be established that it shall not be moved:
He shall | judge the | people | righteously.

Let the heavens rejoice, and let the earth be glad;
Let the sea roar, and the | fulness..there-| of.
Let the fields be joyful, and all that is therein.
Then shall all the trees of the wood.
Re-| joice be-| fore the | Lord;



1 { I was glad when they said unto me, Let us go into the | house..of the | Lord.

2 { Our feet shall stand within thy gates, O Jerusalem, Jerusalem is builded as a city that | is com- | pact to- | gether

Whither the tribes go up; the tribes of the Lord.

Unto the testimony of Israel,

(To give thanks unto the | name..of the | LORD. For there are set thrones of judgment.

The | thrones. of the | house of | David.

5 { Pray for the peace of Jerusalem, They shall | prosper..that | love thee.

6 { Peace be within thy walls; And pros- | peri..ty with- | in thy | palaces.

7 { For my brethren and companion's sakes, I will now say, | Peace..be with- | in thee.

8 | Because of the house of the Lord our God, I will | seek, will | seek thy | good.

[40]

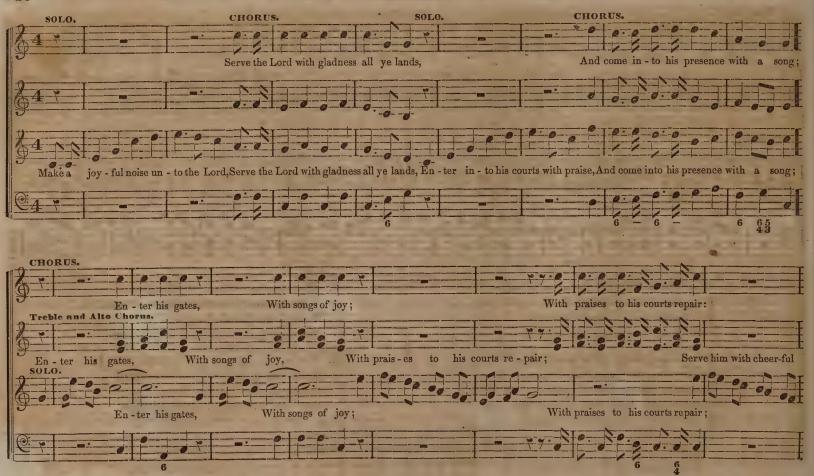


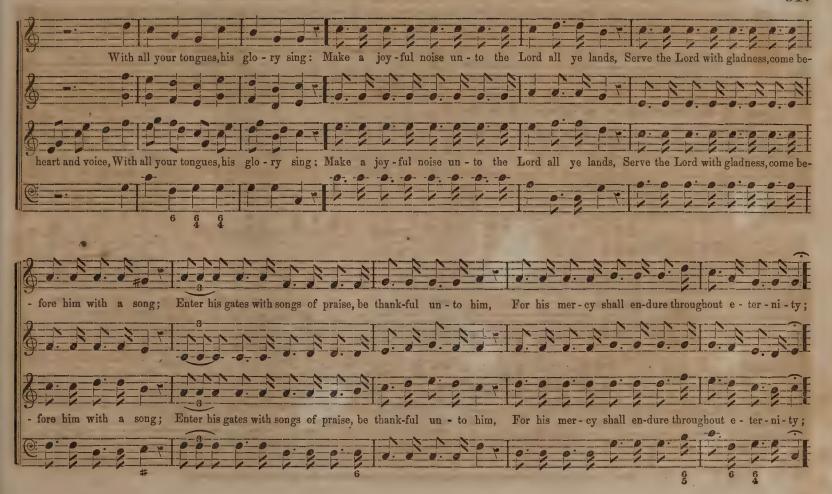


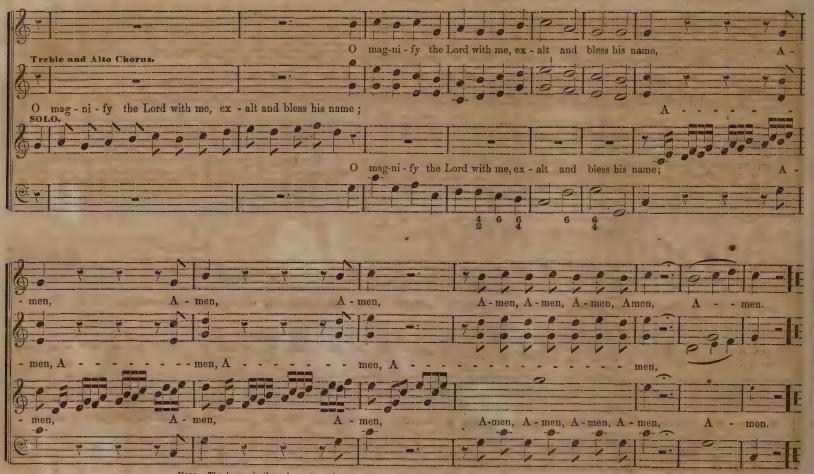
- 1. Where are the | dead? | In heaven or hell,
 Their disembodied | spirits | dwell;
 Their buried forms, in bonds of clay
 Reserved un- | til the | judgment | day.
- 2. Who are the | dead? | The sons of time
 In every age, and | state, and | clime
 Renown'd, dishonor'd,— or forgot,
 The place that | knew them | knows them | not.

- 3. Where are the | living? | On the ground |
 Where | prayer is heard, and | mercy found '
 Where in the period of a span,
 The mortal | makes th' im- | mortal | man.
- 4. Who are the | living? | They whose breath | Draws | every moment | nigh to death; | Of bliss or woe th' eternal heirs, Oh! what an | awful | choice is | theirs.
- Then timely warned, may we begin
 To follow Christ and flee from sin;
 Daily grow up in him our Head,
 Lord of the living and the dead.



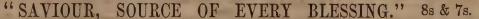


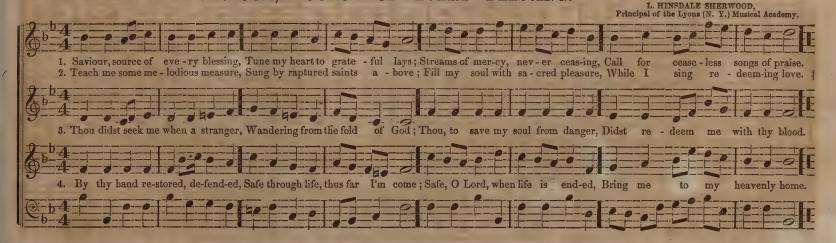




Note.—The Amens in the solo part can be sung, omitting every other sixteenth note, thus simply running the scale.





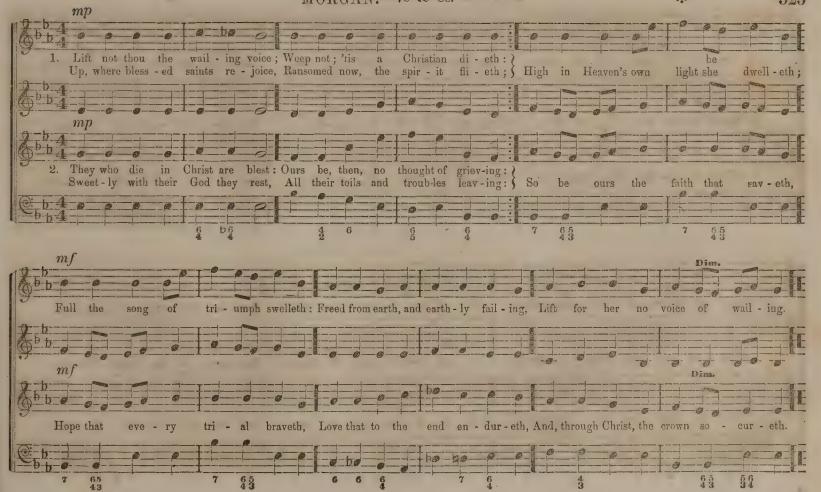






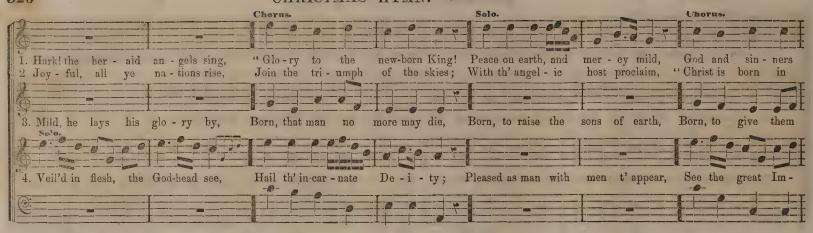


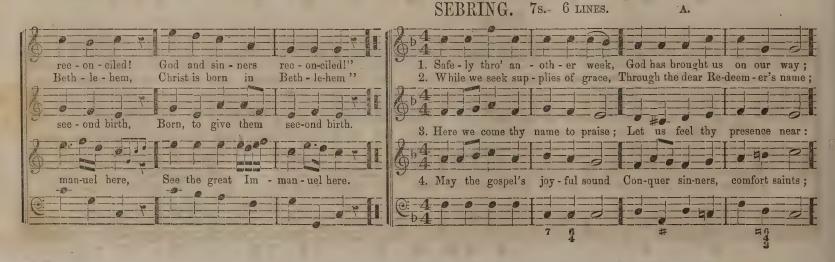








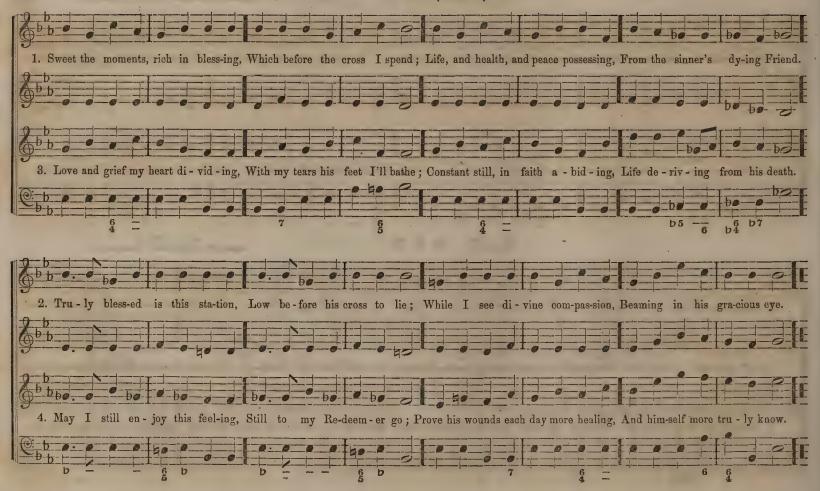










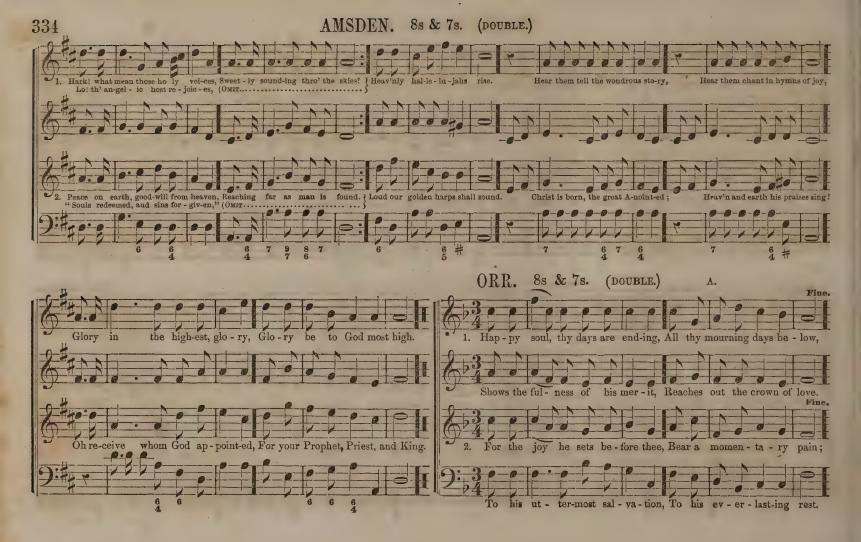














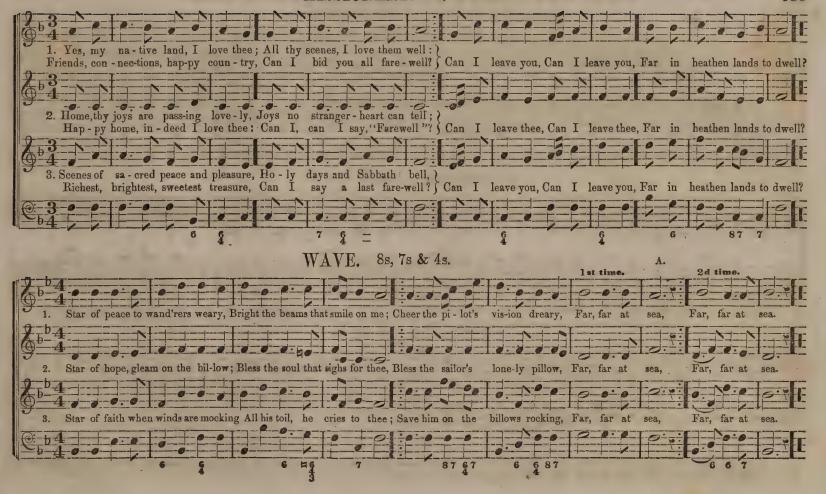






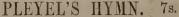






CONGREGATIONAL TUNES.

For remarks in reference to Congregational Tunes, see page 4.





Children of the heavenly King, As ye jour ney, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

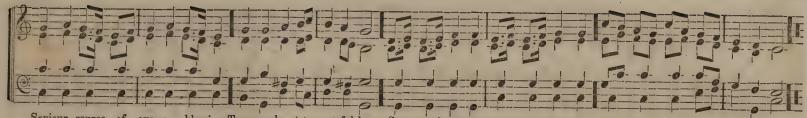
NUREMBURG. 7s.



Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous source of eve - ry joy, Let thy praise our tongues em-ploy.



Crown his head with end-less blessing, Who in God the Fa-ther's name, With com-pas-sion nev - er ceas-ing, Comes sal - va-tion to proclaim:
Hal -le - lu -jah, Hal -le - lu -jah, Hal -le - lu -jah, A - - men.



Saviour, source of eve-ry blessing, Tune my heart to grateful lays; Streams of mercy, nev - er ceasing, Call for cease - less songs of praise.



BLESSING. 8s & 7s.





OCEAN. 8s, 7s & 4.



Guide me, O thou great Je-ho-vah, Pilgrim thro' this barren land, I am weak, but thou art mighty, (OMIT......) Hold me with thy powerful hand: Bread of heaven, Feed me till I want no more.

BOWDOIN. 7s.





In thy name, O Lord, as-sembling, We thy peo-ple now draw near; Teach us to receive with trembling, Speak, and let thy ser - vants hear;



Hear with meekness,

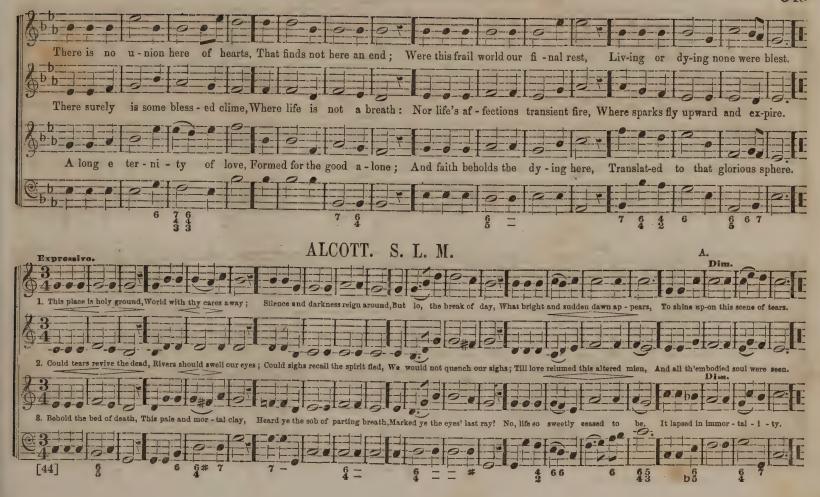
Hear thy word with ho - ly fear.

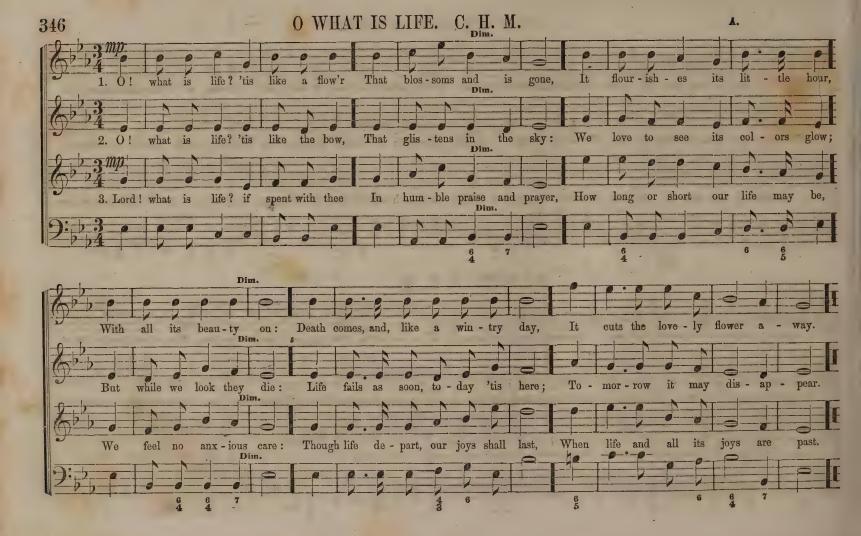
Commence the next verse in time, immediately after the last chord of the interlude.

DALSTON. S. P. M.



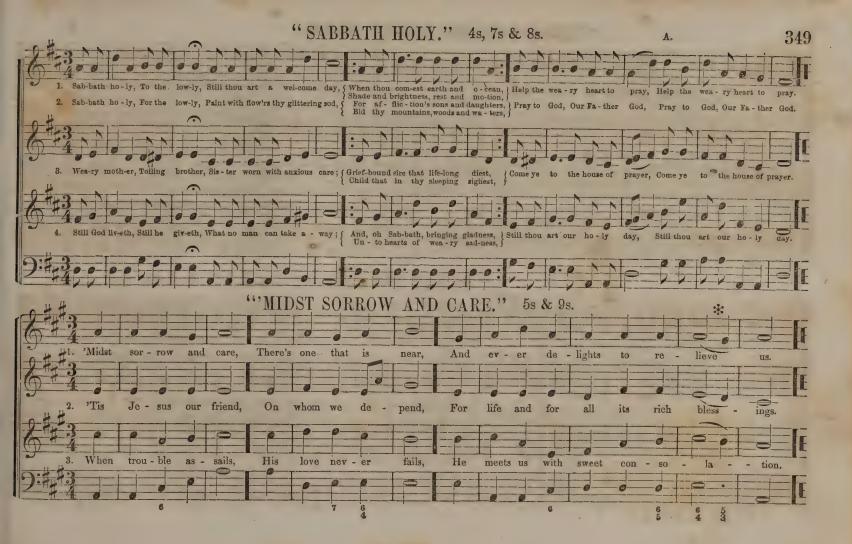


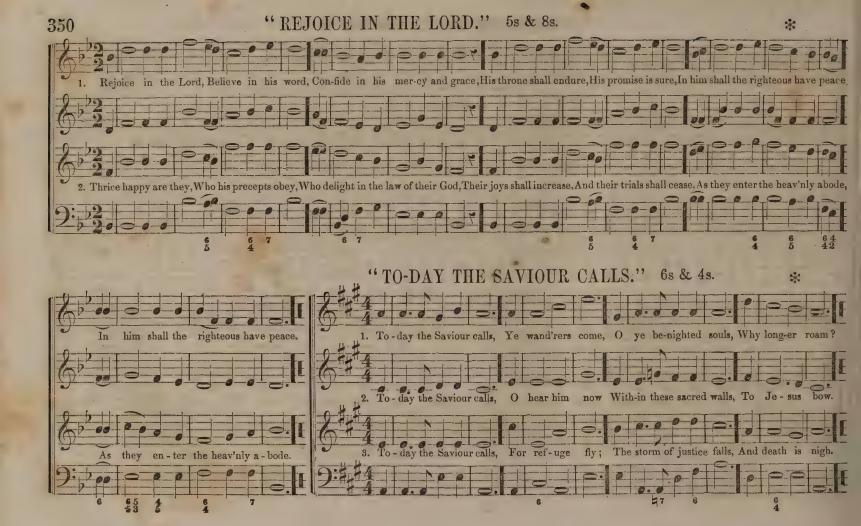












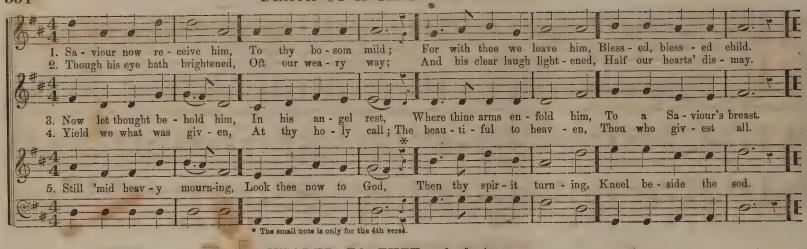
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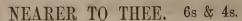


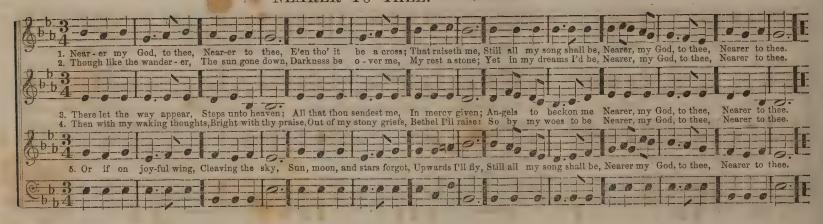




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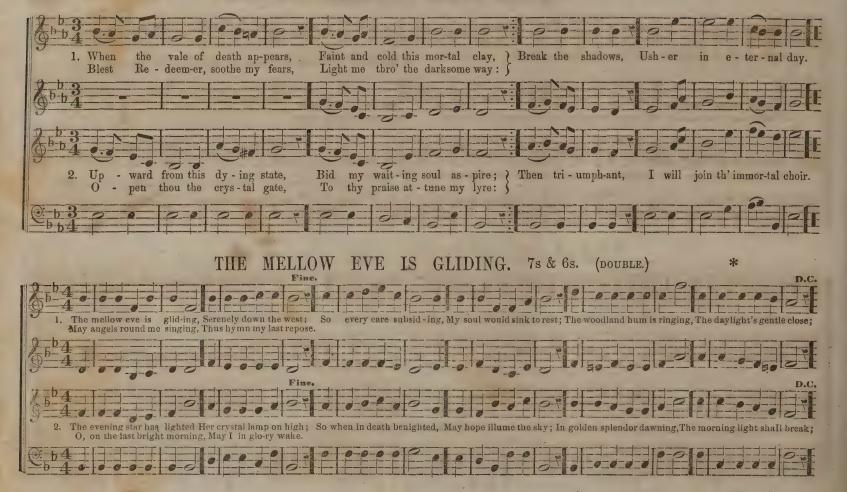
















1. From Greenland's icy mountains, From India's co-ral strand; Where Afric's sunny fountains Roll down their golden sand, From many an an-cient riv - er, 2. What though the spicy breez-es, Blow soft o'er Ceylon's isle, Tho' eve - ry prospect pleas-es, And on - ly man is vile; In vain, with lav-ish kindness,

AMSTERDAM. 7s & 6s.





Sun and moon and stars de - cay; Time shall soon this earth re - move; Rise my soul and haste a - way, To seats pre - pared a - bove.









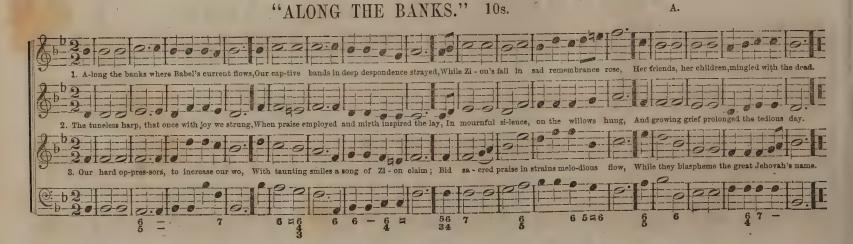














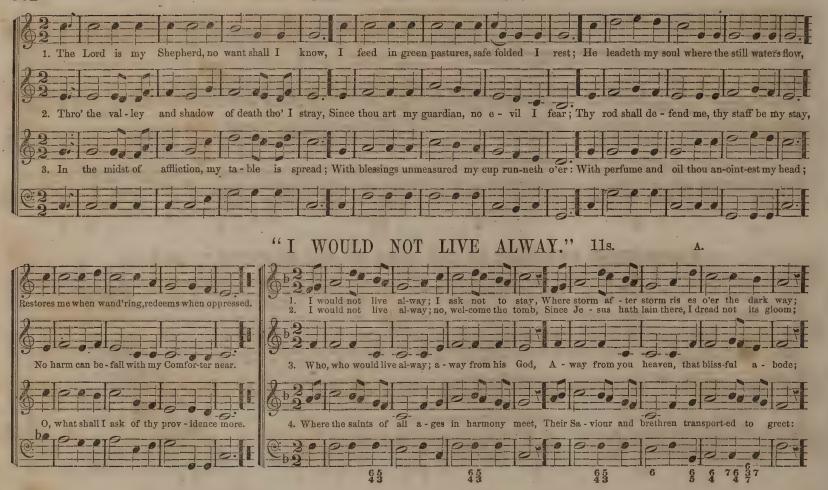






"BRIGHTEST AND BEST OF THE SONS OF THE MORNING." 10s & 11s.



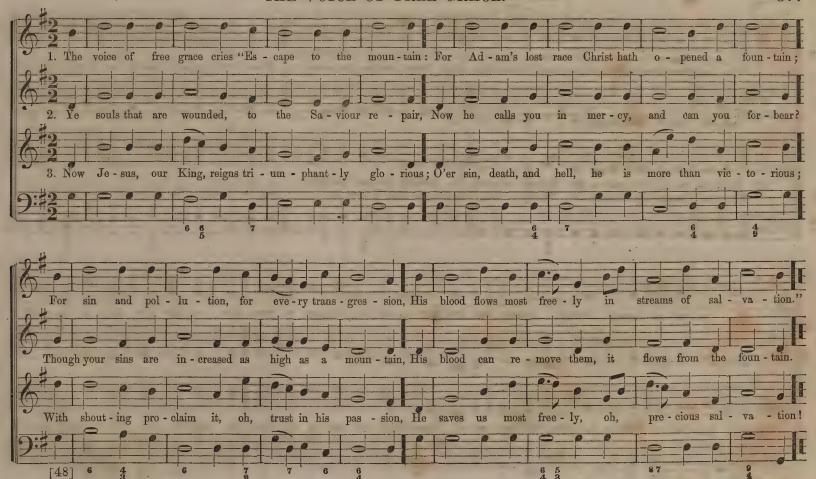
















SONGS FOR CHILDREN'S CLASSES.



- 1 Beautiful Zion, built above!
 Beautiful City that I love!
 Beautiful gates, of pearly white!
 Beautiful temple, God its light!
- 2 Beautiful trees, forever there!
 Beautiful fruits, they always bear!
 Beautiful rivers, gliding by
 Beautiful fountains, never dry!
- 3 Beautiful light, without the sun!
 Beautiful day, revolving on!
 Beautiful worlds on worlds untold!
 Beautiful streets, of shining gold!
- 4 Beautiful Heaven, where all is light! Beautiful angels, clothed in white! Beautiful songs, that never tire! Beautiful harps, through all the choir!
- 5 Beautiful Zion, &c.

2. The Two Homes.

Tune. "Home, sweet home."

1 There's a home that we love, there are friends that we

There is no dearer place 'neath the wide spreading skies. When weary of wandering we love there to dwell, With scenes all familiar, with friends loved so well. Home! home, dear earthly home.

We'll never forget thee, wherever we roam.

2 But all things are changeful, the ones we hold dear,
Too soon will depart. Our true home is not here.
There walls must decay, and this fire-side be cold.
And e'en for ourselves must the death-knell be tolled.
Home, home, &c.

3 But a home have we yet, fair adorned in the skies.
And there our freed spirits with joy will arise.
While the bells here are tolling, there glad peals shall ring,
And we'll all sing, united, to our Father, our King.
Home, home, dear heavenly home!
We'll never forget thee, wherever we roam.

4 Let our home on the earth, be like that in the skies. Let love rule our hearts, and let praises arise. In the valley sojourning, "to the hills" lift your eyes. Behold there all glorious, our home in the skies. Home, home, &c.

3. Stars. "Rosalie the Prairie Flower."

1 When the light is fading, from the western sky,
Then the stars in beauty shine on high,
From my window gazing, there I seem to see
Sweet angel-eyes look down on me.
For my friends, the loved ones, that have flown on high.
Dwell above the planets, in yon azure sky.
There, 'mid endless pleasure, their abode must be,
And see! they're gazing down on me!
Hail, every loved one, clothed all with light!
Fair is your dwelling, 'mid the stars of night,
Lovely 'mid the azure, shine those lights above,
Proclaiming their Creator's love.

2 Much I love at evening, when my tasks are done
To watch the stars assembling, one by one,
Radiant, fair, adorning, all the quiet even,
God's glorious temple-arch of Heaven.
Winging with the angels, swift from star to star;
There may all our loved ones roam afar,
Now amid yon azure, oft I seem to see
Their gentle eyes look down on me.
Hail, every loved one, &c.

Tune. "Nelly Bly."

1 Let us sing of the sweets
Which the flowers enclose,
Precious in the jessamine,
The lily and the rose.

Sweets abound in clover tops
To tempt the honey bee,
And humble bee and butterfly
Around them you may see.
Sweet honey, sweet honey,
Busy honey bee;
Store it in your golden cells
For Cora Bell and me.

- 2 The humming-bird's a honey bird,
 He sips from morn till night,
 And hovers round the honey flowers,
 With ever new delight.
 In winter time he hastes away
 To dwell in southern bowers;
 But there I know he feeds all day
 Amid the blooming flowers.
 Sweet honey, &c.
- 3 There's Winnie Winn, and Lizzie Lee,
 And Cora Bell, and I,
 We leve to wander 'mid-the flowers
 Beneath the summer sky.
 We gather honey-sickles sweet,
 And sip with great delight,
 While Jenny Wren sits on a bush
 And sings with all her might.
 Sweet honey, &c.
- 4 O let us like the honey bee,
 That gathers precious store,
 A harvest rich for winter days
 When honey time is o'er;
 So let us in the days of youth
 Prepare for future years.
 Then happy and contented be,
 When age's winter nears.
 Sweet honey, &c.

5. The Planet Mercury.
When children sing this, they may join hand and move eround in a circle.

Tune. "Haste thee Winter."

1 We dwell in the planet Mercury. Very little beings as you may see. Swiftly, swiftly, swiftly, swiftly, Swiftly, swiftly, swiftly, Round the sun thus hasten we That live in the planet Mercury.

2 Oh, how warm in Mercury.
Winter there we never see.
Always do the mild winds blow,
Always do the waters flow
In our planet Mercury.
Very small as you may see.

3 Near the sun and very small,
Yet 'tis not too warm at all,
Though this cold earth may you please.
If we live here we should freeze.
We of the planet Mercury.
Little beings as you may see.

4 Thus we live in Mercury.
Little beings so gay and free.
Thus we circle round the sun,
Till our little short year is done.
We of the planet Mercury
Happy beings as you may see.

Parting.
Tune. "Auld Lang Syne."

1 Now schoolmates dear, the year has past, At length the day appears,
The day of many a cheering hope,
And many saddening fears.
And ah, to every comrade dear,
To all here loved so well,
To every dear familiar face,
We each must bid farewell.
CHORUS.

Farewell, farewell, dear friends, farewell, To mem'ry ever dear, Forget we not, in future years The ones that loved us here.

2 The world before us seems full dark,
And many a danger near;
And each may pass through many a storm,
Unknown while sheltered here;
But ah, when sorrows round us press,
Fond mem'ry will review
The pleasant smiles, the fond earess,

Of childhood's friends so true. Farewell, &c.

3 The hours of day, fly swift away,
Soon comes the sunset fair;
The night draws near, when endeth all
Life's pleasure, strife and care.
Then let us hope, another life
To us will then be given;
United then, we'll cheerful sing
Amid the choirs of Heaven.
Farewell, &c.

7. The New Hail Columbia.

The singers should declaim this song. They should sing standing, and, in the first line, make a gesture with the left hand at the word "hail," and again at the word "free." In the second line, make one with right hand at "land," and the last syllable of "compare." In the third line, use the left hand again, and so on. At the words, "Firm, united," &c. Let all join hands.

1 All hail, Columbia, great and free! No land may e'er compare with thee, O'er lofty mountain, fertile plain, O'er lofty mountain, fertile plain, O'er winding river, stormy sea There rulest thou, fair Liberty! And here, as in the days of old The host of freemen, firm and bold, When foes assail, for thee again, The strife will join on battle plain.

CHORUS.
Firm, united let us be,
Rallying round our liberty;
As a band of brothers joined,
Peace and plenty we shall find.

2 All hail, Columbia, great and free!
Ascend, O morning, from the sea!
Arise, O sun, thy beams display,
Arise, O sun thy beams display,
Illumine mountain, forest, strand,
Where dost thou light so fair a land?
From day to day, from year to year,
Shall freedom's sun shine brightly here;
No shadowing cloud, no envious night
Obscure the ever-glorious light.
Firm, united, &c.

3 Then sing ye sons of noble sires!
And guard ye well the altar fires,
And higher build the massive wall,
And higher build the massive wall,
High rear the dome, that all may see
Our temple vast of Liberty!
And here let Justice, calm, serene,
And beauteous Love and Peace be seen,
And God our only monarch be;
The guardian of our Liberty.
Firm, united &c.

The Christmas Tree.
Tune. "Low Backed Car."
The Christmas tree is bending,

This merry Christmas ree is bending,
This merry Christmas night;
More varied fruits than ever grew
Are hanging there in sight.
A band of happy schoolmates,
We wait to gather them;
We long to shake each laden bough,
And strip each trembling stem.
CHORUS.

O the beautiful Christmas tree, How happy this day, are we, While dancing, and singing, and merrily springing, Round the beautiful Christmas tree.

2 How gay would be the garden,
In which such fruits were found;
How brightly there the sun would shine,
How sweetly bird-songs sound.
We know that pleasant garden,
The garden of kind hearts;
And gaily there sings cheerfulness
Till daylight fair departs.
O the beautiful, &c.

The Christmas tree is bending
This merry Christmas night;
More varied fruits than ever grew,
Are hanging there in sight.
And as its fruits we gather,
O let us all take care,
That fruits of kindness, love and truth,
Our own hearts, too, may bear.
O the beautiful, &c.

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FOR

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